

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 1

‡

A COLLECTION OF FIFTY-NINE ARABIC PAPYRUS AND PAPER FRAGMENTS INCLUDING LETTERS AND DOCUMENTS RELATING TO RELIGION, BUSINESS ACCOUNTS, TRADE AND FARMING, FUSTAT, EGYPT, 7TH-11TH CENTURY

Arabic manuscripts on papyrus and paper in a variety of angular and cursive scripts

27 by 18cm. max.

ESTIMATE 20,000 - 30,000 GBP

CATALOGUE NOTE

The papyrus documents in this lot constitute a fascinating fragment of Arab history. Most likely to have originated from Fustat (Old Cairo), they date from the 7th-11th century and as far as we know are only the third group of early Arabic papyri ever to come to auction, and are of the utmost rarity. They offer a fascinating glimpse of day-to-day life in early medieval Cairo and are a significant corpus of historical evidence. They are important for various aspects of historical study, particularly social and economic history, geography, diplomacy, palaeography and language.

During the 19th and early 20th century several discoveries of Arabic papyri were made in Egypt, mostly in Upper Egypt, where the soil was more conducive to the preservation of organic matter. These discoveries are now mostly in institutional collections around the world, including the National Library, Cairo, the British Library, London, the Bodleian Library and the Ashmolean Museum, Oxford, the John Rylands Library, University of Manchester, the Bibliothèque Nationale and the Musée du Louvre, Paris, the Staatliche Museum, Berlin, the Staats- und Universitäts-Bibliotek, Hamburg, the Institut für Papyrologie, Heidelberg University and the Oriental Institute, Chicago. Of the discoveries unearthed at Fustat, only the Museum of Islamic Art in Cairo and Cambridge University Library possess substantial collections.

Fustat was the capital city founded by the Arab general 'Amir ibn al-'As in A.D. 640 after his conquest of Egypt. It remained the capital throughout the Umayyad, Abbasid, Ikhshidid and Fatimid periods, finally being destroyed by fire in A.D. 1163. It was the government, commercial and social centre of Egypt and the subject matter of the papyrus fragments reflects this cosmopolitan variety.

The papyri themselves are written in a number of scripts including a variety of *kufic* and a range of cursive scripts. The existence of such a large group of papyrus (and some paper) documents from this period is interesting evidence of the uses of different writing materials and of the spread of the technology of paper-making across the Islamic empire. Although paper-making know-how was introduced into the eastern Islamic world as early as A.D. 746 (at a battle near Samarkand in A.D. 751 the Arabs captured several Chinese prisoners who knew how to make paper) its use spread westwards across the Islamic empire relatively slowly. At the same time vellum (parchment), made from the dried and cured hides of domestic animals, was extremely expensive to produce and was reserved primarily for the writing of Qur'ans and occasionally other religious texts. In Mesopotamia the use of paper developed significantly during the late 8th and 9th centuries and was a major factor in the explosion of intellectual activity which occurred in that region from around A.D. 800-1100. This scholarly activity consisted of the translation of Greek (and Indian) texts, which had effectively lain dormant for centuries during the decline of the Eastern Roman Empire, into Arabic. These texts, which included literary, medical, scientific, astronomical, mathematical, geographical, cosmographical, philosophical, religious and mystical works, encompassed the sum of learning of the ancient world - both East and West. The Arab and Persian scholars of the period, including such luminaries as Al-Kindi, Al-Sufi, Ibn Sina (Avicenna), Al-Razi (Rhazes), Al-Farabi (Alfarabi), Al-Biruni, and Al-Ghazali, then commented on and developed the ideas of the Greeks, Romans and Indians, and laid the foundations of the Arab intellectual gift to the world, which resulted eventually in the European Renaissance. The ability to use paper, which could be manufactured in large amounts quickly and relatively cheaply, was a major factor in this intellectual enlightenment. Like the knowledge of the classical world, the technology of paper-making spread across the Arab world and North Africa into Southern Spain (then an Islamic kingdom) and thence into Europe. The period which these papyri encompass (7th-11th centuries) was an interesting period in this context. By the year 1000, paper was being used in Iran and Mesopotamia even for the writing of the Qur'an, whilst in Egypt and Northern Africa vellum was still being used for the writing of the holy text. A Qur'an in the Museum of Turkish and Islamic Arts, Istanbul, is dated A.D. 993 (Mss.453-6; for a single leaf in the Nasser D Khalili collection, London, see Déroche 1992, no.83), while in A.D. 1001 Ibn al-Bawwab wrote his seminal copy of the Qur'an (now in the Chester Beatty Library, Dublin, ms.1431, see Rice 1955). In the Islamic West at this stage vellum was still used for Qur'ans and for many other religious texts (witness a vellum copy of a Malikite text copied in Southern Spain in A.D. 1021). This relative conservatism in relation to writing materials was to continue in Morocco and Spain for some centuries, especially for the writing of Qur'ans.

The attempt at developing not only paper-making technology in Egypt, but also the technology of printing (also gained from the Chinese), is witnessed by the existence of a group of 11th century xylograph printed documents and prayers, of Egyptian origin, and mostly printed on long, thin strips of paper akin to talismanic scrolls. A single piece was sold in these rooms 22nd October 1993, lot 25, while extensive collections exist in the General Egyptian Book Organisation (formerly the Khedival Library) and the Library of Princeton University, New Jersey. Interestingly, the use of xylograph (wood block) printing for Arabic characters (even the angular *kufic* scripts) was not deemed a success and quickly died out. The use of printing did not return to Egypt until the end of the 18th century, but the technology itself was passed on, both across North Africa to Southern

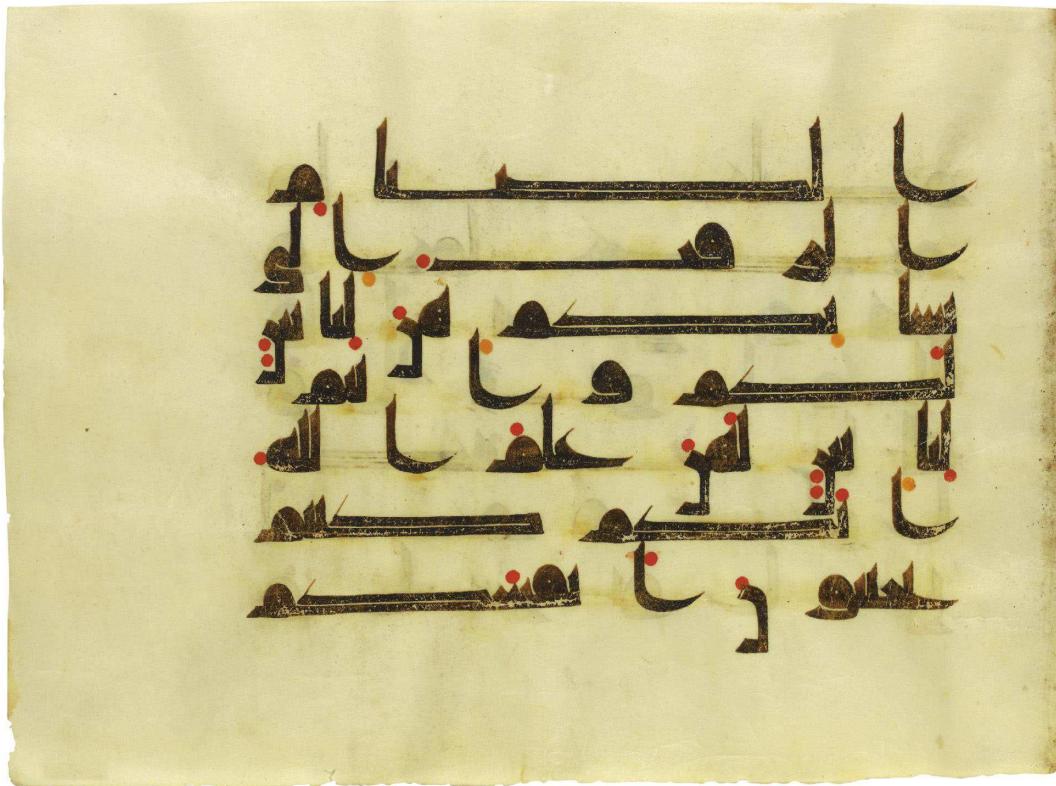
Spain and through the Mediterranean maritime contacts of the Fatimid Empire to Europe, leading ultimately to the Gutenberg Bible and William Caxton's printing press.

In dynastic terms, the 7th-11th centuries in Egypt saw the passing of the Umayyad dynasty, the Abbasids, the Tulunids, the Ikhshidids and the arrival of the Fatimids. This was the period when the Islamic empire was at its highest point of glory, when the boundaries of the empire were expanding as far as Afghanistan and Central Asia in the East, and Spain in the West, when the religious, intellectual, cultural and geo-political aspects of Islam were brimming with confidence and shining brightly during the European Dark Ages. This is the historical context of these present papyrus fragments.

A further group of early papyrus fragments was sold in these rooms 3 May 2001, lot 12.

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LOT 2

A LARGE ILLUMINATED QUR'AN LEAF IN KUFIC SCRIPT, NEAR EAST OR NORTH AFRICA, LATE 9TH CENTURY

Text: surat al-baqara (II), part of verse 187

Arabic manuscript on vellum, 7 lines to the page written in elongated kufic script in brown ink with vocal points represented by red, yellow and green dots, wide untrimmed outer margins

text area: 23.5 by 14.3 leaf: 36.5 by 27.1cm.

ESTIMATE 10,000 - 15,000 GBP

CATALOGUE NOTE

This folio is a superb example of 'Abbasid luxury Qur'an production at its most stylised point in the late 9th century. It is perhaps possible to define this style (equating to Deroche's group 'D' styles) as the mature 'Abbasid Kufic', with the script displaying the 'sober beauty' that Deroche mentions in the catalogue of the Nasser D. Khalili Collection (Deroche 1992, no.21). Manuscripts with this kind of austere beauty seem to emphasise the power and significance of the text through the execution of a confident hand; the use of horizontal stretching (*mashq*) abstracts some of the letters which underlines the centrality and iconic status of the word of the Qur'an. The vertical letter-forms provide a visual balance to the horizontal elongation but for the time being they are not the focus. Other features of the script which characterise the style include a relatively wide and even spacing of the letters along the lines and of the lines on the page; a typical horizontal format for the text area and page; few or no original letter-points, and a regular visual rhythm.

Four leaves from the same manuscript were sold in these rooms; 1 April 2009, lot 1, 9 April 2008, lot 17, 24 October 2007, lot 8 and 18 April 2007, lot 4. Other related leaves and manuscripts are as follows: Qairawan, Musée des Arts Islamiques (Carthage, no.328); Nasser D. Khalili Collection, London (Deroche 1992, no.21); a bifolium exhibited in Berlin 2006 in the exhibition *Ink and Gold* (Fraser and Kwiatowski, no.7); Sotheby's, 29 April 1998, lots 5 & 6, 15 October 1997, lots 2 & 7; Bernard Quaritch, cat.121, no.4.

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LOT 3

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A LARGE ILLUMINATED QUR'AN LEAF, YEMEN OR PERSIA, MAMLUK OR ILKHANID, 13TH-14TH CENTURY

Text: surat al-rahman (LV), verses 71-78 & surat al-waqi'a (LVI), verses 1-54

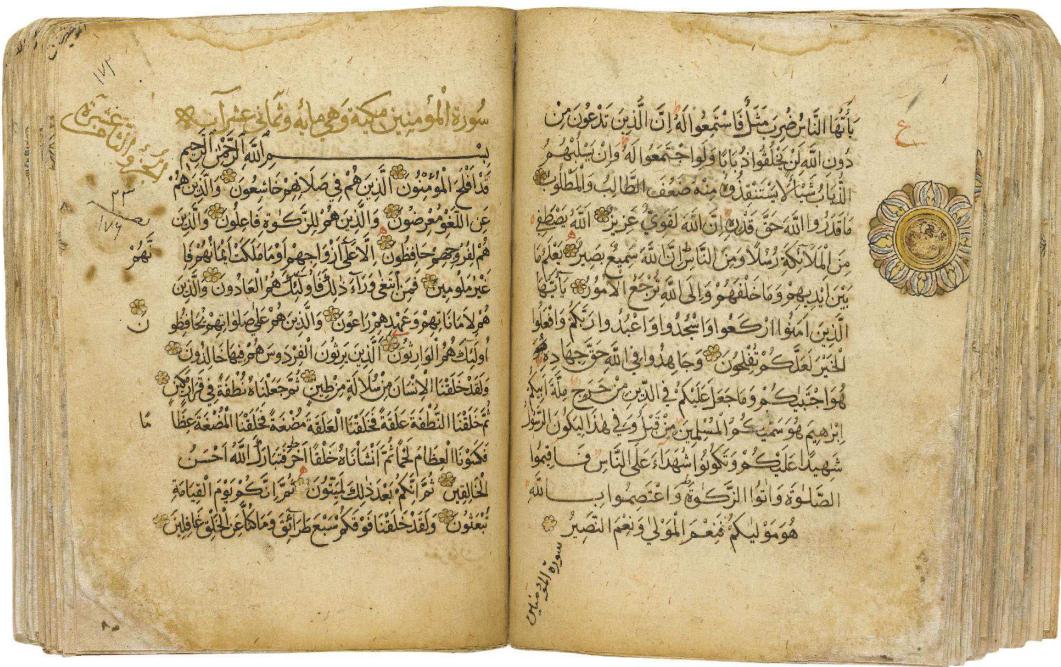
Arabic manuscript on paper, 12 lines to the page in muhaqqaq script in black ink, the first and last in larger script outlined with gold, the sixth line in large gold script outlined in black, verses separated by gold florets, sura heading in white Eastern kufic in a gold panel with latticework decoration and scrolling vegetation terminating in a pear-shaped medallion, 4 further blue and gold marginal roundels

39 by 31.1cm.

ESTIMATE 4,000 - 6,000 GBP

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LOT 4

A QUR'AN COPIED BY BAYAZID IBN 'ABDULLAH, PROBABLY ANATOLIA, DATED A.H. 765/A.D. 1363

Arabic manuscript on cream paper, 305 leaves, 13 lines to the page in small neat black naskhi script, sura headings in gold, diacritics in black and red ink, gold rosettes between verses, illuminated circular and almond-shaped devices in the margins, first two folios later and lacking illuminated headpiece, modern brown morocco with flap

15 by 11.5cm.

ESTIMATE 5,000 - 7,000 GBP

CATALOGUE NOTE

Qur'ans from Anatolia are relatively rare and this splendidly illuminated example displays decorative styles from both Iranian and Anatolian manuscript traditions. The vivid colours used to decorate the marginal roundels and lozenges are known in other manuscripts associated with Anatolia dating from the fourteenth century. Furthermore the scribe's name Bayezid is commonly a Turkish name and so this Qur'an is likely to be of Anatolian origin. Comparable examples can be found in the Nasser D. Khalili Collection (see David James, *The Master Scribes: Qur'ans of the 10th to 14th centuries*, Oxford, 1992, pp.195-207, nos.48-50).

The manuscript's elaborate colophon is followed by an appendix which explains the reading notation used by the scribe, suggesting that this Qur'an was most likely used for teaching purposes in the mosque or *madrasa*.

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LOT 5

TWO OTTOMAN QUR'AN JUZ', TURKEY, 17TH CENTURY

Arabic manuscripts on cream paper, each juz' with 20 leaves, 11 lines to the page, opening double page with the first, sixth and final line written in bold muhaqqaq script in gold, other pages with these lines in black, 8 lines written in smaller naskhi script in black ink, verses separated by gold florets with blue dots, seal impressions to flyleaves and last page, in contemporary brown morocco bindings with foliate-stamped central cartouches with gilt borders, with later marbled box

28 by 17cm.

ESTIMATE 6,000 - 8,000 GBP

PROVENANCE

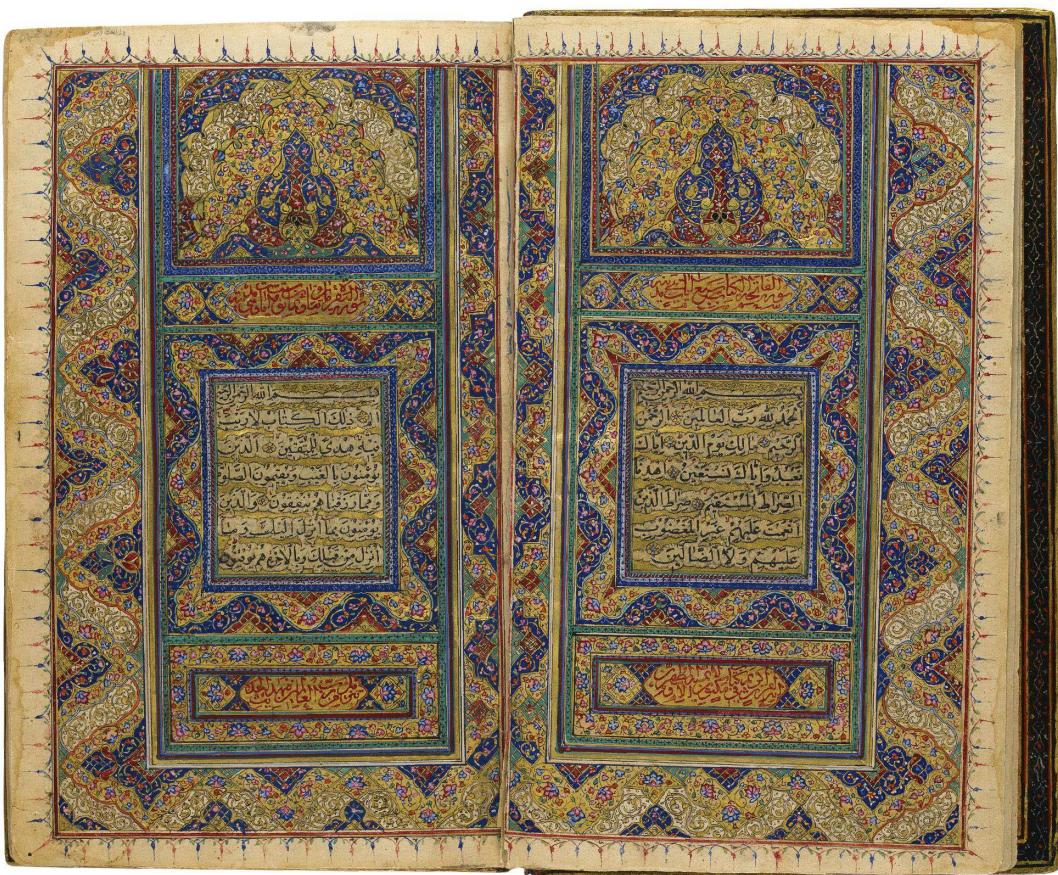
Formerly in the possession of Cte. Chandon de Briailles.

CATALOGUE NOTE

With a *waqf* seal of Sinan [Pasha], Governor of Egypt, dated A.H. 980/A.D. 1572-3.

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LOT 6

AN ILLUMINATED QUR'AN, PERSIA, AFSHARID, COPIED BY HUSSAIN TAWFIQ, DATED ISFAHAN A.H. 1162/A.D. 1748

Arabic manuscript on paper, 209 leaves, 21 leaves to the page written in neat naskhi script in black ink, verses separated by gold rosettes with blue dots, margins ruled in blue and gold, marginal devices comprising gold palmettes issuing floral sprays in blue with orange dots, sura headings in blue on a ground ground ruled in red, finely detailed illuminated opening double page in colours and gold, sura headings in red on gold ground cartouches, sura text in 7 lines within cloudbands, contemporary lacquer binding decorated with interlacing gold flowers on a deep blue-green ground, doublures painted with flowers

19.8 by 11.6cm.

ESTIMATE 8,000 - 10,000 GBP

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LOT 7

AN ILLUMINATED OTTOMAN QUR'AN, COPIED BY AHMED NAILI OF GALATA (D.1813), TURKEY, DATED A.H. 1193/A.D. 1779

Arabic Manuscript on paper, 303 leaves, 15 lines to the page written in neat naskhi script in black ink, ruled in a thick gold border, verses separated by gold rosettes with coloured dots, sura headings in white against gold ground cartouches with coloured floral decoration, illuminated marginal devices comprising flowerheads issuing sprays in colours and gold, tenth verses marked with a gold 'ashr' in the margin, double page frontispiece decorated with enjoined coloured flowers against blue and gold grounds, the text within cloudbands against a punched gold background, within a contemporary gilt-stamped morocco binding with marbled-paper doublures and flap

20 by 13cm.

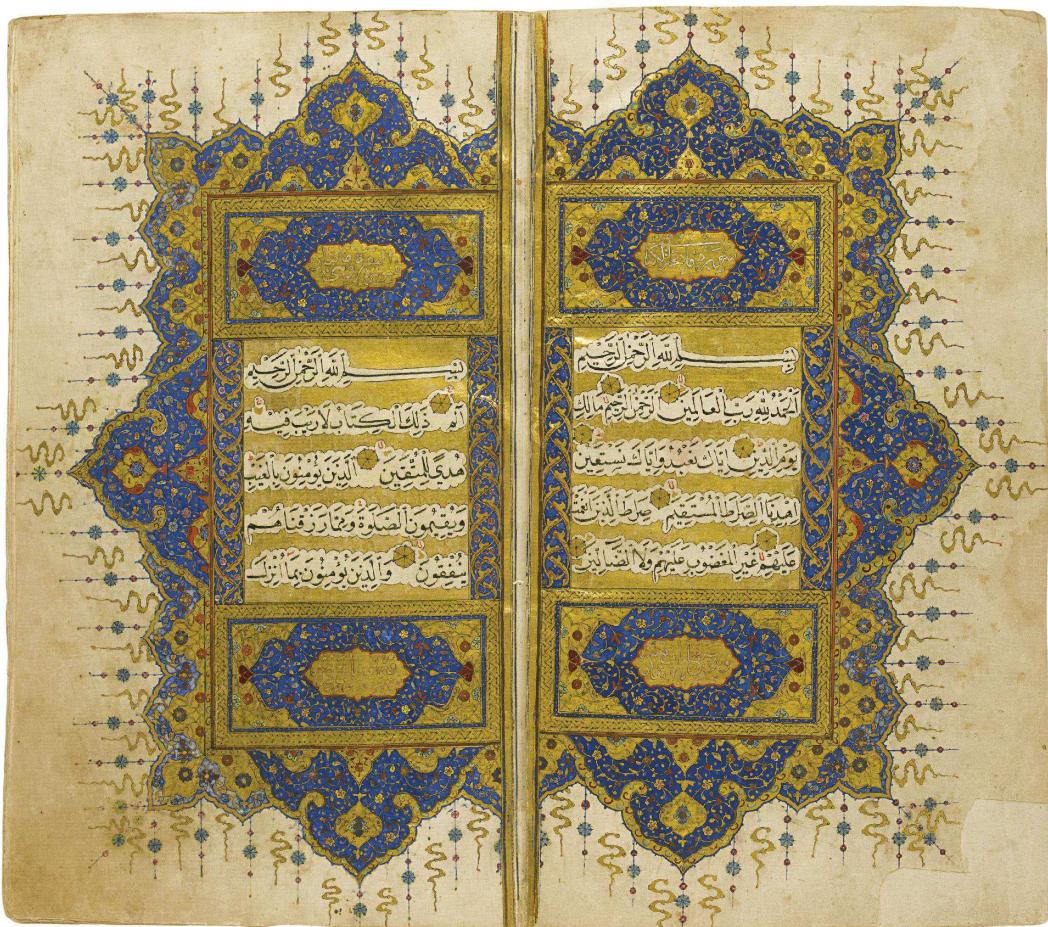
ESTIMATE 20,000 - 30,000 GBP

CATALOGUE NOTE

Ahmed Naili Efendi (d.1813) was from the district of Galata, Istanbul, and studied calligraphy under the supervision of Mustafa Kutahi. He was celebrated for his fine *naskh* and the Qur'an manuscripts he copied and many of his works were executed on royal commission and display outstanding artistic quality. There are three Qur'an manuscripts copied by him in the Museum of Turkish and Islamic Arts, Istanbul, and the colophon of a highly important Qur'an manuscript by him has been published in *Turkish Calligraphers* (see Sevket Rado, *Turk Hattatları*, Istanbul, 1980, p.187).

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LOT 8

A FINE OTTOMAN QUR'AN, TURKEY, LATE 16TH CENTURY

Arabic manuscript on paper, 481 leaves, 11 lines to the page written in fine naskhi script in black ink on polished cream paper, single verse divisions marked with gold roundels decorated with coloured dots, sura headings in white thuluth on illuminated panels in colours and gold, textual divisions and sajda marked with the words 'ashra', 'hizb', 'juz' and 'sajda' in margins, one illuminated double page, single illuminated page marking the beginning of Surat al-Naba', brown morocco binding with central medallion and borders of gilt stamped and tooled floral sprays, doublures with ensuite decoration, with flap

27.1 by 16.8cm.

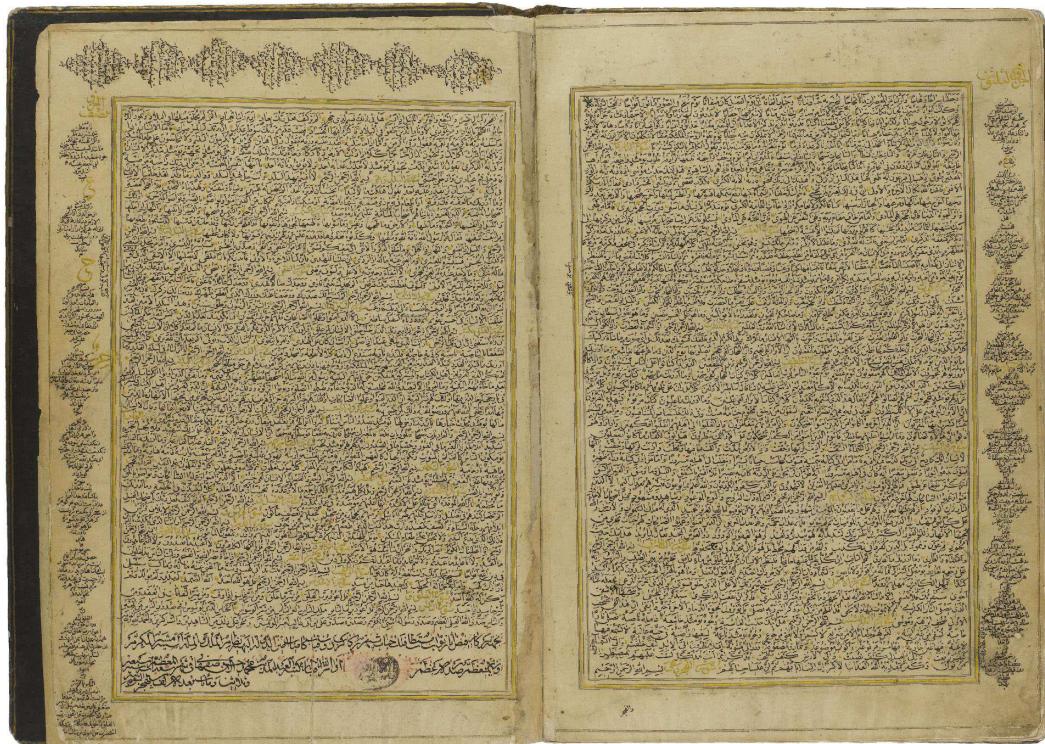
ESTIMATE 35,000 - 40,000 GBP

CATALOGUE NOTE

This Qur'an is written on laid paper with two apparent watermarks; one showing an angel in a circle with a star above and the other a lamb in a circle with a trefoil motif above. Both these designs are characteristic of Italian paper dating from the second half of the sixteenth century (see C.M. Briquet, *Les Filigranes*, Vol.I, Holland, 1968, pp.18-22 & 44-48).

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LOT 9

A QUR'AN IN 30 FOLIOS, COPIED BY MUHAMMAD HASAN AL-ISFAHANI, PERSIA, QAJAR, DATED A.H. 1237/A.D. 1822

Arabic manuscript on paper, 32 leaves, 49 or fewer lines per page written in small naskhi script in black ink, one juz' per folio, verses separated by gold dots, sura headings in gold, margins ruled in gold, illuminated opening double page decorated with flowering plants in colours and gold on a silver-grey ground with 6 gold ground cartouches bordered in red with white, blue and yellow scrolling flowers, in a lacquer binding painted with flowers with daffodil-painted doublures

26.3 by 18.5cm.

ESTIMATE 10,000 - 15,000 GBP

CATALOGUE NOTE
inscriptions

This Qur'an was copied for the Prime Minister of Fath 'Ali Shah by Muhammad Hasan al-Isfahani in Sha'ban A.H. 1237/A.D. 1822. The Prime Minister at the time was Muhammad Husayn Khan known as Sadr-e Isfahani, titled Amin al-Dawla. He was appointed the Prime Minister in A.H. 1234/A.D. 1818-19 and held his post until his death in A.H. 1239/A.D. 1823-3 (M. Bamdad, *Dictionary of National Biography of Iran, 1700-1900*, vol. III, Tehran, 1966, pp. 379-81).

The scribe Muhammad Hasan al-Isfahani is only known by another three manuscripts, all prayers dated between A.H. 1237/A.D. 1821-2 and 1342/1826-7 (Mehdi Bayani, *ahval va asar-e khosh-nevisan*, vol. 4, Teheran, 1358 sh., pp. 147-8).

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LOT 10

QUR'AN, COPIED BY ABD AL-AZIM AL-MUSAWI, PERSIA, QAJAR, DATED A.H. 1247/A.D. 1831

Arabic manuscript on paper, 201 leaves, 19 lines to the page written in small naskhi script in black ink, gold florets with blue dots separating the verses, marginal devices in the form of leafy cartouches issuing flowers in colours and gold, margins ruled in gold, sura headings in blue within gold cartouches in blue florally decorated panels, three finely detailed and illuminated double page frontispieces with scrolling floral margins, opening suras within cloudbands against a gold ground, some pages with marginal Persian text in nastaliq script within gold cloudbands, colophon dated at the end of the text as well as in the margin, contemporary floral lacquer binding with foliated red doublures

16 by 10cm.

ESTIMATE 6,000 - 8,000 GBP

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LOT 11

TWO MINIATURE QUR'ANS, PERSIA, SAFAVID, 15TH-16TH CENTURY

Arabic manuscript on paper, both 17 lines to the page written in neat miniature ghubari script in black ink, the larger with gold dots separating verses, sura headings in white against a gold ground, illuminated double page frontispiece and single page endpiece decorated in colours and gold, in a tooled gilt leather binding; the smaller Qur'an with sura headings in gold, text ruled in colours and gold, single illuminated opening page with floral decoration in blue, red and gold

6 by 5cm; 5.2 by 4.2cm.

ESTIMATE 3,000 - 5,000 GBP

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LOT 12

SAD KALIMA (THE HUNDRED SAYINGS OF IMAM 'ALI), SHIRAZ, PERSIA, TIMURID, DATED A.H. 845/A.D.1441 & A.H. 848/A.D. 1444

Arabic manuscript on paper, 38 leaves, 11 lines or fewer to the page, written in naskhi and muhaqqaq scripts in black ink on buff paper, subheadings in gold outlined in black, two illuminated and polychrome headpieces with titles in gold kufic within scrolling floral cartouches, dated twice, in circa 16th century Ottoman gilt-stamped binding

28 by 18cm.

ESTIMATE 18,000 - 25,000 GBP

PROVENANCE

Bibliothèque Louis Barthou, auction in Paris, 15-17 June 1936

CATALOGUE NOTE

This manuscript contains the text compiled for Rashid Vatvat (d.1182) known as the hundred sayings of Imam 'Ali, with the Persian translation in the form of a poem in *naskh*, set between lines of grander *thuluth* script. The calligraphy demonstrates the remarkable dexterity and style of the Shiraz school under Timurid patronage. The finesse of the two frontispieces is reminiscent of two manuscripts, produced for the Timurid ruler Ibrahim Sultan in 1424 and 1430, and kept in the Sanctuary of Mashad (No.414) and the Pars Museum, Shiraz (No.430) respectively.

At the end of the *Sad Kalima* there is another illuminated frontispiece followed by the *risala-ye hourouf* in order of the Arabic alphabet. The oldest known version of the *Sad Kalima* presented in an anthology was executed in 1174 at Mosul and is housed in the Bibliothèque Jaffet in Beirut, (MS 297.08). A further copy of the *Sad Kalima*, executed in the fifteenth century by an anonymous calligrapher which presents a number of similarities to the present example, can be found in the Chester Beatty Library, Dublin, no.126).

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LOT 13

A SHI'A PRAYER BOOK, INCLUDING SELECTED SURAHS FROM THE QUR'AN, PERSIA, QAJAR, DATED A.H. 1214/A.D. 1799, WITH LACQUER BINDING AND EMBROIDERED COVER

Arabic manuscript on paper, 229 leaves, 14 lines to the page written in small naskhi script in black ink on delicate cream paper within cloud bands on gold interlinear ground throughout, text boxes ruled in gold, illuminated opening double page with floral headpiece and borders, lacquer binding painted with flowers, in an embroidered silk case with foliate designs

13.5 by 6cm.

ESTIMATE 4,000 - 5,000 GBP

CATALOGUE NOTE
inscriptions

On the cloth cover: Qur'an, surah *al-Talaq* (LXV), parts of 3 and invocations to God and Imam Reza.

This manuscript comprises selected surahs from the Qur'an (*Yasin, al-Fath, Nuh, al-Waqi'ah, al-Malik, al-Jum'ah* and *al-Dahr*), followed by numerous prayers including Khwajah Nasir al-Din Tusi's prayers for the 12 Imams, the prayers for each day of the week, *Samat, Jawshan al-Saghir, Hizb al-Bahr, Sabah, Mashlul, Mi'raj* and *Kumayl*.

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LOT 14

ABU HAMID AL-GHAZALI (D.1111), IHYA 'ULUM AL-DIN, SPAIN, ALMOHAD, 12TH-13TH CENTURY

Arabic manuscript on paper, 88 large loose leaves, 41 lines to the page in fine Andalusian calligraphy in brown ink, catchwords picked out in blue and red, within a paper wrapping in a portfolio

31 by 22cm. approx.

ESTIMATE 8,000 - 10,000 GBP

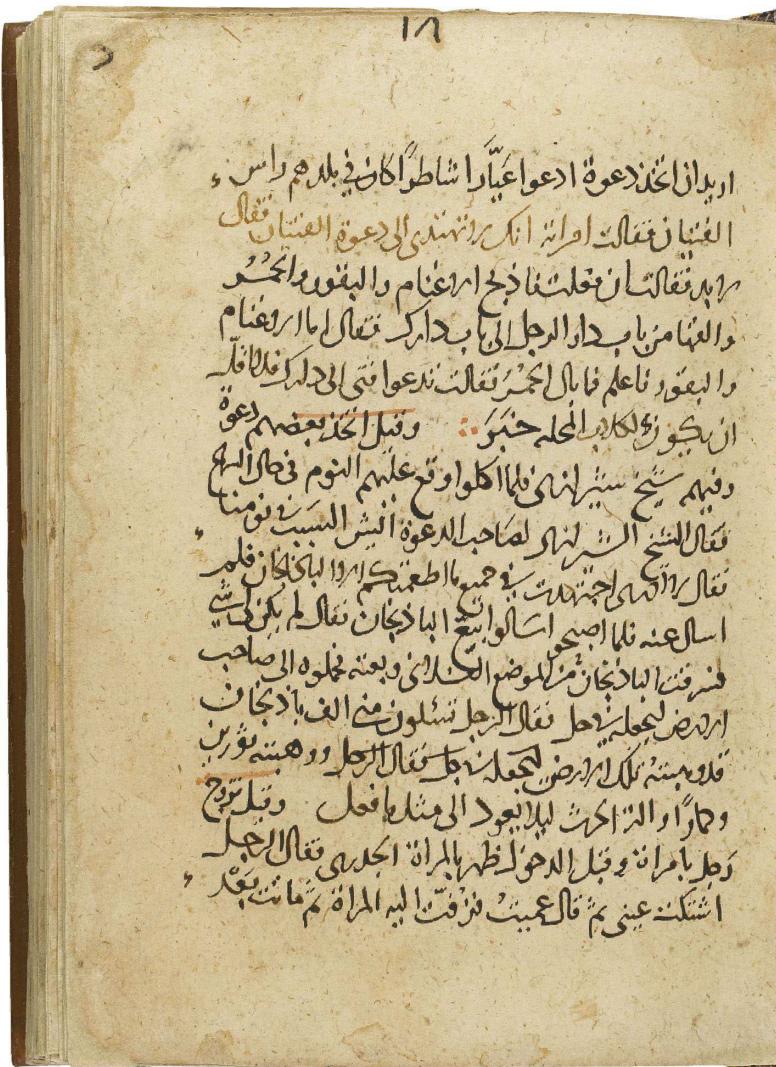
CATALOGUE NOTE

Born in A.D. 1058 in the Iranian province of Khurusan, Abu Hamid al-Ghazali (given the honorific title *hujjat al-Islam*, 'the Proof of Islam') was one of the greatest jurist-theologians of the medieval Islamic period and a prolific author on the religious sciences. The present manuscript is approximately one quarter of his greatest and best-known work, *Ihya' 'ulum al-din*, or 'The Revival of the Religious Sciences', in which he attempted to integrate the major disciplines of Islamic religion - theology and law, ethics and mysticism. It comprises ten books in within four quarters; '*ibadat* (religious duties); '*adat* (social duties); *al-muhlikat* (what leads to damnation) and *al-munjiyat* (what leads to salvation).

The work was banned and burnt during the Almoravid era (first half of the Twelfth century) in al-Andalus and the Maghrib, but it returned with renewed prestige under the Almohads. This manuscript is a rare testament to the rehabilitation of al-Ghazali's work by this time. The script and colours used for headings of chapters and paragraphs bear a close similarity to a manuscript of Ibn Tumart's *Kitab*, dated A.H. 579/A.D. 1183, in the National Library of France, Paris (Ar.1451) (see Déroche et al in *Manuel de Codicologie des Manuscrits en Écriture Arabe*, Paris, 2000, p.130).

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LOT 15

A SUFI TREATISE ON MYSTICAL DOCTRINE, INCLUDING EXPLANATIONS OF SPECIFIC DEVOTIONAL PRACTICES SUCH AS DHIKR (REMEMBRANCE OF GOD), ZUHD (ASCETICISM) AND THE CONCEPT OF THE SPIRIT/SOUL, WITH QUOTES FROM THE PROPHET, PROBABLY PERSIA, LATE 12TH CENTURY

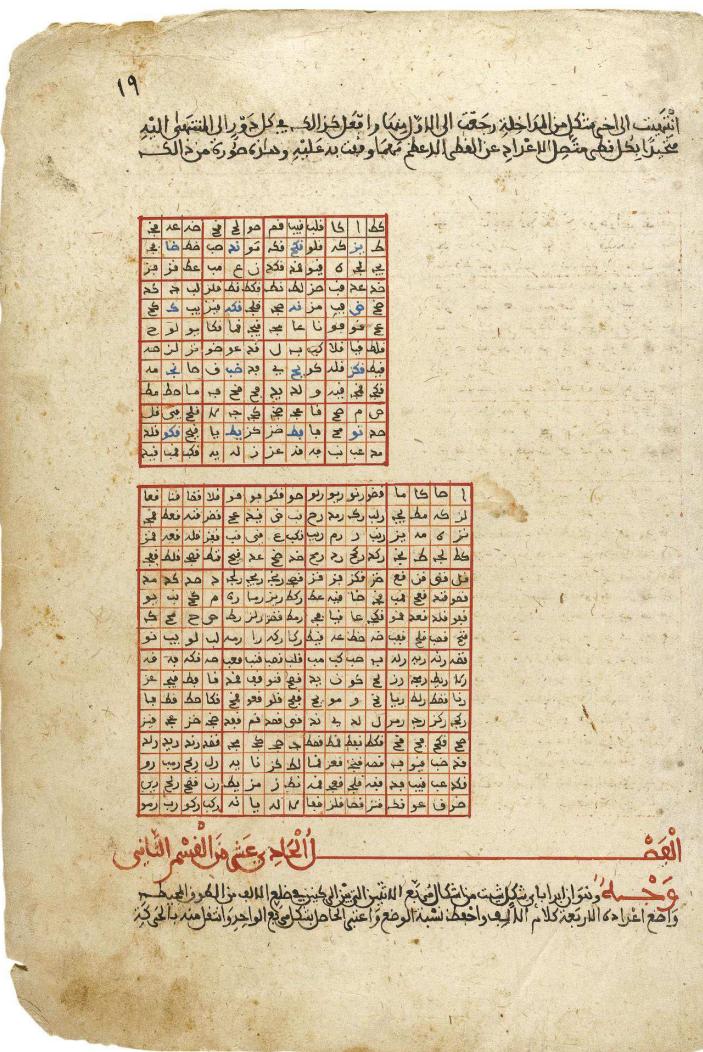
Arabic manuscript on paper, 191 leaves, various lines to the page written in black ink on cream paper, some catchwords and highlighting in red ink, in later stamped leather binding

16.5 by 12cm.

ESTIMATE 6,000 - 8,000 GBP

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LOT 16

A MANUSCRIPT TREATISE ON CHESS, NORTH AFRICA, CIRCA 13TH CENTURY

Arabic manuscript on paper, 18 leaves, written small maghribi script in black in on thick cream paper, headings and catchwords in red ink, every page with numerous charts with letters in blue, red and black, in a brown morocco binding with gilt-stamped foliate cartouches and corners, with flap

28.2 by 21cm.

ESTIMATE 6,000 - 8,000 GBP

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LOT 17

KITAB AL-MASAIL FI'L-TIBB LIL-MUTA'ALIMIN, ARABIC TEXT ON MEDICINE 'FOR THE LEARNED', BY HUNAYN IBN ISHAQ, WITH EXTRA COMMENTARIES BY HIS PUPIL AND NEPHEW HUBAYSH IBN AL-HASAN, COPIED BY YAHYA AL-BADIA AL-MAT'ARIDI, NEAR EAST, DATED 6 JAMADA, A.H. 496/A.D. 1102

Arabic manuscript on paper, 110 leaves, 13 lines to the page, written in bold naskhi script in brown ink, catchwords picked out in red, some marginal notes, including those in Hebrew in the hands of at least two Jewish medical scholars, in later brown leather binding with gilt foliate cartouches and marbled doublures

23.5 by 16.7cm.

ESTIMATE 20,000 - 30,000 GBP

PROVENANCE

Acquired in the early 20th century by a European scholar of Middle Eastern Studies.

CATALOGUE NOTE

Hunayn Ibn Ishaq (d.A.H. 260/A.D. 873) was the most important translator of the ancient Greek sciences into Arabic during the great Abbasid translation movement, and this manuscript is one of the earliest extant copies of his own most famous work on medicine the "Kitab al-Masail fi'l-Tibb".

An Arab Christian living in Baghdad in the ninth century, Hunayn was himself an accomplished physician and as well as medical texts he translated works on philosophy, astronomy, mathematics, pharmacology, zoology and antidotes, and composed his own treatises on many of these subjects and more. As Seyyed Hosain Nasr comments, "...With his mastery of Arabic, Greek and Syriac, he is more than anyone responsible for the high quality of translation of the work of the Greek masters.... into Arabic." The enormous influence of his translations cannot be overestimated, and to say that Renaissance and modern European science, philosophy and medicine owes him a great debt would not be to overstate the case.

The *Masail fi'l-Tibb* is his most famous medical work, and the inclusion in the present copy of additions by Ishaq's nephew and pupil Hubaysh is an interesting and rare occurrence. For more information on Hunayn Ibn Ishaq and his works see Young et al (Eds.), *Religion, learning and science in the Abbasid Period*, Cambridge, 1990, pp.487-91; EI (2nd Edition), "Hunayn B. Ishaq".

A further interesting and important aspect of the present copy is the link to a series of Jewish physicians in the 13th and 14th century. Among the marginal commentaries are several written in Hebrew, and at the end of the manuscript are two notes which record that the manuscript was read and learned by two Jewish physicians, one who gives his name as Abu'l-Ala b. 'Abd al-Latif al-Isra'ili and the date A.H. 693/A.D. 1293, and other as Yusuf b. Ya'qub ...al-Shami al-Isra'ili. This is a significant aspect as it shows the close links between scholars of the three monotheistic faiths in the medieval Islamic world.

A considerably later copy of the present work, dated 11 Jamada A.H. 787/A.D. 1385, can be found in the Wellcome Library (WMS ARABIC 402); see Nikolaj Serikoff, *Arabic Medical Manuscripts of the Wellcome Library; A Descriptive Catalogue of the Haddad Collection*, Boston, 2005, pp.17-30.

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LOT 18

IBN KHALLIKAN (D.1282), WAFAYAT AL-A'YAN WA 'ANBA WA 'ABNA' AL-ZAMAN, 'OBITUARIES OF EMINENT MEN AND NOTICES OF THE SONS OF THE EPOCH', ONE VOLUME OF THREE, NEAR EAST, 13TH CENTURY

Arabic manuscript on paper, 146 leaves, 19 lines or fewer to the page in naskhi script, written in black and brown inks, headings and catchwords picked out in red, parts of 16th century morocco set into later binding with marbled doublures

18.5 by 14.8cm.

ESTIMATE 3,000 - 5,000 GBP

PROVENANCE

Acquired in the early 20th century by a European scholar of Middle Eastern Studies.

CATALOGUE NOTE

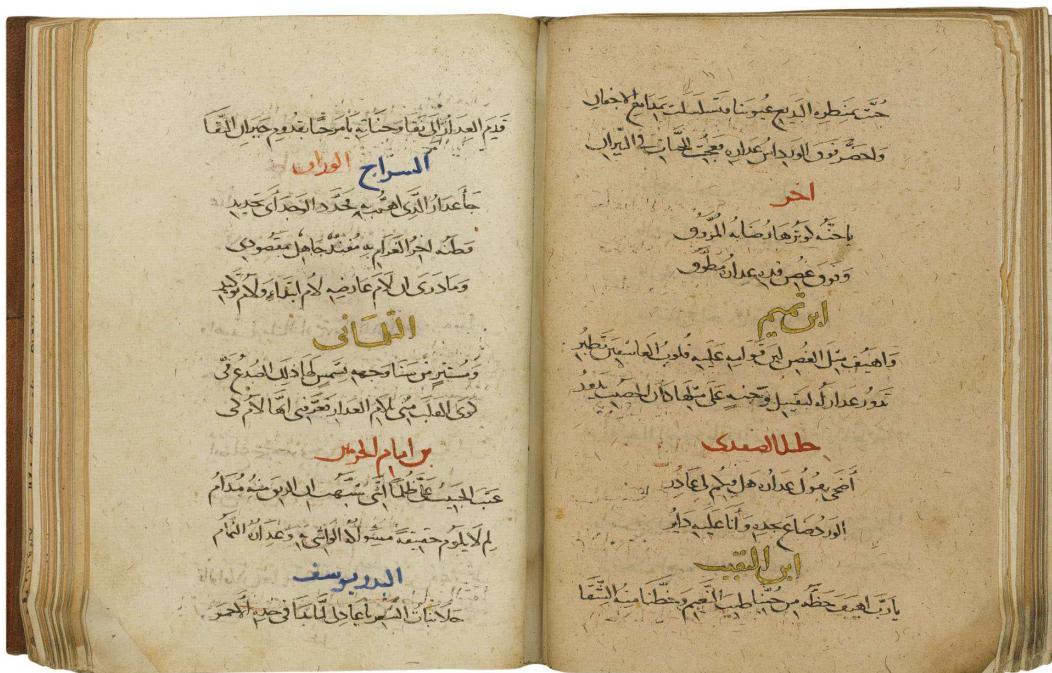
The celebrated work *Wafayat al-A'yan wa 'Anba wa 'Abna' al-Zaman*, also known as Ibn Khallikan's 'Biographical Dictionary' was put together between 1256 and 1274 in both Cairo and Damascus, and contains the details of the lives of people who had, for some reason or other, gained fame. The work only includes figures whose date of death Ibn Khallikan could ascertain and omits on purpose the companions of the Prophet and all the caliphs as this information was already widely published in other historical works. The British Islamic scholar R.A. Nicholson said of the work:

"It is composed in simple and elegant language, it is extremely accurate, and it contains an astonishing quantity of miscellaneous historical and literary information, not dryly catalogued but conveyed in the most pleasing fashion by anecdotes and excerpts which illustrate every department of Moslem life." (Cited in Young et al [Eds.], *Religion, Learning and Science in the 'Abbasid Period*, Cambridge, 1990, p.175).

The present edition appears to be the middle volume of three with an insertion from another volume, with the persons' entries arranged alphabetically in each year between A.H. 581/A.D. 1185 and A.H. 600/A.D. 1203.

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LOT 19

KITAB HADA'IQ AL-ADAB AL-NADIRA WA DURUR AL-MA'ANI AL-FAKHIRA, AN EXTRACT FROM AN ANTHOLOGY OF MAMLUK POETRY, EGYPT OR SYRIA, CIRCA 14TH CENTURY

Arabic manuscript on pink, yellow and white papers, 228 leaves, 13 lines to the page written in naskhi script in black ink, subheadings in alternating red and blue and famous poets' names picked out in gold, opening illuminated frontispiece with heading in blue on a gold ground within a cloudband amid scrolling vegetation, blue borders with gold floral decoration, in a later marbled binding, old collection sticker to the spine

20.5 by 16cm.

ESTIMATE 3,000 - 5,000 GBP

PROVENANCE

Acquired in the early 20th century by a European scholar of Middle Eastern Studies.

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LOT 20

AL-BAIDHAWI'S COMMENTARY ON THE QUR'AN, COPIED BY 'ALI IBN ABU BAKR, ISTANBUL, OTTOMAN, DATED A.H. 1199/A.D. 1784

Arabic manuscript on paper, 689 leaves including later opening index, 33 lines to the page written in neat *naskhi* script in black ink on polished cream paper, headings in red *nastaliq* in narrow gold panels, text panels ruled in gold with wide outer margins, opening illuminated page with floral headpiece in colours heightened with gold, in red morocco gilt-stamped binding

24.5 by 17cm.

ESTIMATE 4,000 - 6,000 GBP

PROVENANCE

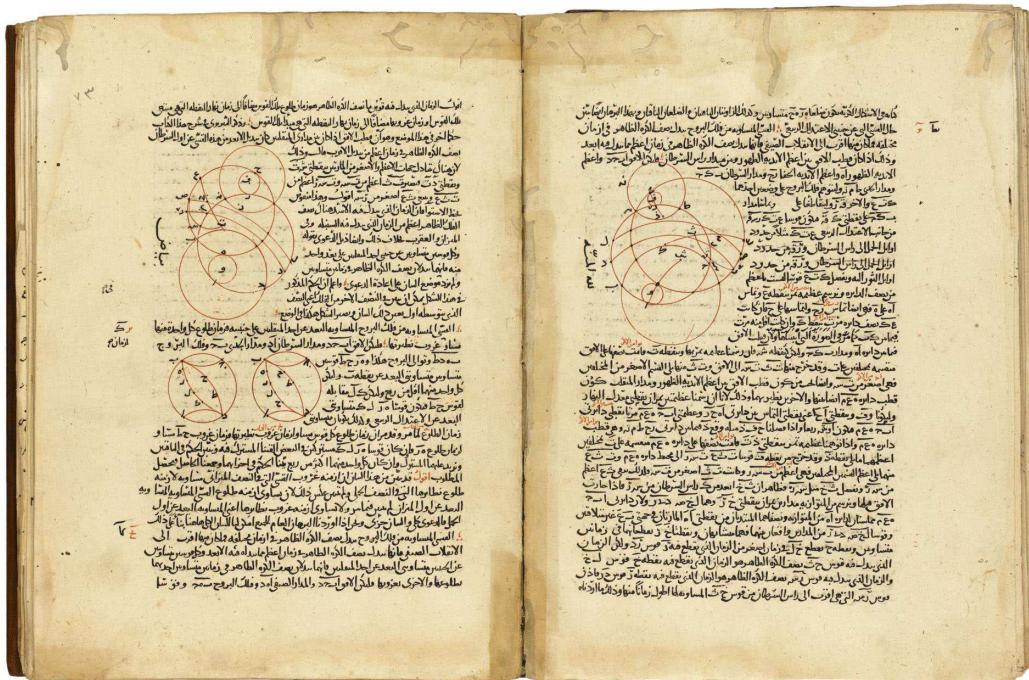
Acquired in the early 20th century by a European scholar of Middle Eastern Studies.

CATALOGUE NOTE

The colophon of this manuscript gives the specific details that the commentary was written by the author Ali Ibn Abu Bakr in 'classroom 13' in the *madrasa* of Sultan Suleiman, Constantinople, and that he came from the village of 'kadalak'.

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LOT 21

MAJMU` AT AL-MUTAWASSITAT, "THE COMPENDIUM OF INTERMEDIATE BOOKS", A RARE AND HIGHLY IMPORTANT COMPENDIUM OF TREATISES ON MATHEMATICS AND ASTRONOMY COMPILED BY NASIR AL-DIN AL-TUSI, COPIED IN BAGHDAD IN A.H. 682/A.D. 1283, THE FINAL PART COMPLETED IN A.H. 706/A.D. 1306

Arabic manuscript on paper, 144 leaves, 33 lines to the page written in a small neat naskhi script in black ink, catchwords picked out in red, the text interspersed with numerous mathematical diagrams, a few inserts, some in original copyist's hand, some later, colophons recording copying dates of A.H. 682/A.D. 1283 and A.H. 706/A.D. 1306, marginal glosses and collation notes throughout in at least five hands, the earliest dated A.H. 688/A.D. 1289 and A.H. 756/A.D. 1355, brown morocco binding with stamped central cartouches outlined in gold with marbled doublures

25.5 by 19.5cm.

ESTIMATE 30,000 - 50,000 GBP

PROVENANCE

Acquired in the early 20th century by a European scholar of Middle Eastern Studies.

CATALOGUE NOTE

This edition was written only nine years after al-Tusi's death and is extremely important in its proximity to the lifetime of this giant among Islamic medieval scholars.

Al-Tusi's *Kitab al-Mutawassitat* was a compendium of works described by him as "intermediate", i.e. lying between Euclid's *Elements* and Ptolemy's *Almagest* (see E.I. "Nasir al-Din al-Tusi, Brockelmann, SI, pp.929-932), and it contained a group of treatises on mathematics and astronomy of which, in most cases, he had written commentaries or new editions himself. In the case of the present volume, several of the individual treatises have colophons which refer to the dates of the editing of these texts and sometimes mention the "author". In all cases these dates are between A.H. 651 and 663 (A.D. 1253-1265), well within al-Tusi's lifetime (he died in A.D. 1274) and right in the middle of his most productive period under the patronage of the Isma`ili rulers of Alamut and the Il-Khans at Maragha. It is possible, therefore, that these colophons refer to al-Tusi himself and the dates indicate the years in which he completed his editing of, or commentaries on these works. Thus the present manuscript constitutes a highly important document for our knowledge of al-Tusi's life and work as well as for the evolution of the texts of these important scientific treatises.

All but sixteen of the 144 folios are in the same, neat scholarly hand and several of the treatises also contain colophons indicating the date of the copying of these actual copies, and these are all in the year 682/1283, apart from the final sixteen folios of the final treatise, which are in a different hand from the rest of the compendium and are dated 706/1306. Thus the volume must have been left unfinished in 682/1283, perhaps because the copyist died or some event took place to halt the work. Interestingly, despite the destruction and genocide that occurred in Baghdad with the Mongol capture of the city in 1258, the scholarly and intellectual aspects of life revived quite quickly. We are told that the colleges were rebuilt and revived, particularly the Nizamiyya, Mustansiriyya, Bashiriyya, Tatashiriyya and Madrasat al-Arab (E.I.2, "Baghaddad"), and it must have been at one of these colleges that the present manuscript was written, given its important scientific content and extremely neat execution. Indeed, in 1281, the year before this copy was completed, an edict was sent out from the Il-Khan Takudar that endowments for schools and mosques be revived.

Throughout the present manuscript are collation notes and marginal commentaries, the earliest of which is dated 688/1289. This is significant as it is only six years after the majority of the text was written and precedes the copying of the final sixteen folios of the compendium, which were completed in 706/1306, by eighteen years. Thus the first marginal glosses were applied before the final sixteen folios of the final treatise in the compendium were completed. Amongst the other marginal glosses are one set dated 756/1355 and another dated 1018/1609.

There are fifteen individual treatises in the volume, each with between two and thirty-seven folios. They are as follows:

ff.3b-12a. *Tahrir Kitab al-Mu'attiyat* - Recension of The Book of Data of Euclid. Originally translated into Arabic by Ishaq ibn Hunayn and edited by Thabit ibn Qurra. Nasir al-Din al-Tusi wrote his own commentary on this work (Brockelmann, *op.cit.*).

ff.12b-23a. *Kitab al-Akarr* - The Book of Spherics of Theodosius. Originally translated into Arabic by Qusta ibn Luqa and edited by Thabit ibn Qurra. Nasir al-Din al-Tusi wrote his own commentary on this work (Brockelmann, *op.cit.*).

ff.24b-26a. *Al-Kurrah al-Mutaharrikah* - On The Moving Sphere of Autolycus. First edited in Arabic by Thabit ibn Qurra. The colophon of this treatise tells us that it was completed (presumably referring to Tusi's editing process) in 651/1253.

ff.26b-57b. *Tahrir Kitab al-Ashkal al-Kurriyah Manaluws* - Recension of The Book of Spherics of Menelaus. The colophon of this treatise tells us that it was completed (presumably referring to al-Tusi's editing/commentary) on 21st Shaban 663/ 11th June 1265. It also records the date of the writing of this actual copy as 682/1283.

ff.58b-60b. *Tahrir Kitab al-Masakin* - Recension of the Book of Settlements of Theodosius. Originally translated into Arabic by Qusta ibn Luqa. Al-Tusi wrote his own commentary on this work (Brockelmann, *op.cit.*)

ff.61b-66b. *Tahrir Kitab al-Manazir* - Recension of the Book of Optics of Euclid. The colophon of this treatise tells us that it was completed (presumably referring to al-Tusi's editing process) in 651/1253.

ff.67b-74b. *Tahrir Kitab Zahirat al-Falak* - Recension of the Book of Celestial Phenomena of Euclid. Al-Tusi wrote his own commentary on this work (Brockelmann, *op.cit.*).

ff.75b-82a. *Tahrir Kitab al-Ayyam wa'l-Layali* - Recension of the Book of Days and Nights of Theodosius. The colophon of this treatise tells us that it was completed (presumably referring to

al-Tusi's editing process) in 653/1255.

ff.82b-88b. *Tahrir Kitab al-Tulu' wa'-Ghurub* - Recension of the Book of Risings and Settings of Autolycus. Originally edited by Thabit ibn Qurra. Al-Tusi wrote his own commentary on this work (Brockelmann, *op.cit.*). The colophon of this treatise tells us that it was completed (presumably referring to al-Tusi's editing process) in 658/1260.

ff.89b-90a. *Tahrir Kitab al-Matali'* - Recension of the Book of Ascensions of Hypsicles. Originally translated by Thabit ibn Qurra and later edited by Al-Kindi. Al-Tusi wrote his own commentary on this work (Brockelmann, *op.cit.*). The colophon of this treatise tells us that it was completed (presumably referring to al-Tusi's editing process) in 658/1260.

ff.90b-94b. *Tahrir Kitab al-Jarmay al-Nayyirayn* - The Book of the Sizes of the Sun and Moon of Aristarchus of Samos. Al-Tusi wrote his own commentary on this work (Brockelmann, *op.cit.*). The colophon of this treatise tells us that it was completed (presumably referring to al-Tusi's editing process) in 658/1260.

ff.95b-98b. *Tahrir Kitab al-Makhudat* - The Book of Lemmas of Archimedes. Originally translated into Arabic by Thabit ibn Qurra and commented upon by Al-Sawi. The colophon of this treatise tells us that it was completed (presumably referring to al-Tusi's editing process, and here it says "by the author for himself") in 658/1260. It also records the date of the writing of this actual copy as 682/1283.

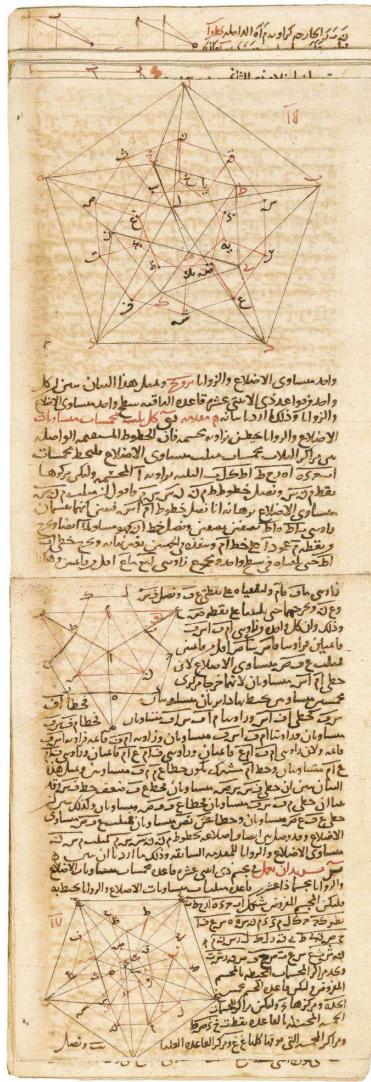
ff.99b-102a. *Tahrir Kitab al-Mufradat* - The Book of Assumptions of Thabit ibn Qurra. Al-Tusi wrote his own commentary on this work (Brockelmann, *op.cit.*). The colophon of this treatise tells us that it was completed (presumably referring to al-Tusi's editing process) in 658/1260.

ff.102b-108a. *Tahrir Kitab Ma'rifat Misahat al-Ashkal al-Basitah wa'l-Kurriya* - The Book of Knowledge of Measuring Plane and Spherical Figures of Muhammad, Ahmad and Hassan Bani Musa. The colophon of this treatise tells us that it was completed (presumably referring to al-Tusi's editing process) in 658/1260.

ff.108b-144b. *Kitab Jami'i li-Dawa al-Shakl al-Qita' wa'l-Barahiniyya* (a seminal treatise on Trigonometry) of Nasir al-Din al-Tusi himself, written originally in Persian and translated by al-Tusi into Arabic. The first twenty-two folios of this treatise are in the same hand and same ink as the rest of the manuscript, therefore presumably dating from 682/1283 like the others. However, from f.129 until the end on f.144 the hand and ink are rather different, and the colophon on f.144, written in this second hand, records the date 706/1306 as the date of completion, some twenty-three years after the preceding 122 folios.

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LOT 22

AN IMPORTANT EARLY COPY OF THE EDITION OF EUCLID'S ELEMENTS BY THE 13TH-CENTURY POLYMATH NASIR AL-DIN AL-TUSI (D.1274), POSSIBLY WITH THE FIRST FEW PAGES BY THE AUTHOR AND APPARENTLY PARTIALLY COMPLETED BY THE YEAR 1280

Arabic manuscript on paper, 100 leaves, 32 lines or fewer to the page in black and brown inks in two or more hands, with text parallel to the shorter side, bound with the text on the back of each folio leading directly to the text on the front of the next, theorems numbered in red ink and also the diagrams, in later binding

18.3 by 12.7cm.

ESTIMATE 40,000 - 60,000 GBP

CATALOGUE NOTE

Euclid's *Elements*, compiled over 2,300 years ago, is a textbook on geometry and number theory that of any book, apart from the Bible, has had the most readers over the centuries. Until the late 20th century its theorems formed the basis of school geometry. Euclid aimed to derive as many conclusions as possible starting from the fewest number of assumptions or postulates. He started with ten "common notions" and "postulates" and derived 465 theorems as logical consequences in 13 "books". The subjects dealt with are mainly geometry: lines, angles, similar and congruent triangles, areas, the theorem appropriately associated with Pythagoras, circles, polygons, volumes of parallelepipeds, prisms, pyramids, the sphere, but also number theory, including prime numbers and irrational numbers.

In the Renaissance of learning that took place in Baghdad in the 8th-10th centuries the *Elements* were translated from Greek into Arabic and commented upon. The constructive criticism of Euclid and other Greek authors led to a school of Islamic mathematics that flourished over several centuries. We may mention, for example, Muslim efforts to "prove" Euclid's famous "Fifth Postulate", which is equivalent to stating that two lines will be parallel if the interior angles formed by a transversal add up to 180°.

The great scholar and polymath Nasir al-Din al-Tusi (A.D. 1201-1274) was responsible for editions of most of the Greek astronomical and mathematical works that had been translated into Arabic in the 8th-10th centuries. His enormous output in such editions or recensions was almost matched by his own independent works on those subjects.

This is a fine copy of al-Tusi's *Tahrir* or recension (edition) of Euclid's *Elements*, arranged in 15 books (*maqalas*). Al-Tusi based his recension on the translations of al-Hajjaj ibn Yusuf in the early 9th century and Thabit ibn Qurra at the end of the 9th century, preferring the latter. Alas the date of copying in the colophon is no longer visible (as a result of over-enthusiastic restoration) so that the last line of the text mentions 516, which is the number of theorems in this edition, not the Hijra date.

The manuscript is arranged in an unusual way, like a modern note-pad, with the text on the back of each folio directly above the text on the front of the next folio: we refer to these as U and L for upper and lower. The title on 2L appears to be original and it suggests that "most" of the text is in the hand of the author. Since the ensuing text seems to be in a variety of different hands, of which the first is superior but is used for only the first few folios, this remark is curious, and the penmanship of al-Tusi cannot be assumed. (Further research would be necessary to confirm or refute this.) Also, there are different numbers of lines on the page, ranging from 31 (fol. 3U) to 21 (fol. 45L). The paper is consistent throughout and in keeping with a 13th century date of manufacture.

The main text begins in an elegant *naskhi* script and continues in a variety of other hands that are not necessarily by the same person and most of which are less careful than the first. This means that the manuscript is a valuable addition to the nine known manuscripts older than 700 Hijra [= 1300] that are listed by Fuat Sezgin (GAS, V, p. 113). These are MMS Istanbul Damat Ibrahim 852 (660 H), Istanbul Fatih 3438 (678 H) and 3440 (668 H), Istanbul Topkapi A III 3453 (673 H), Istanbul Yeni Cami 218 (683 H), Kastamonu 73 (13th C.), Paris BnF 2465 (698 H), Oxford Bodleian Marsh 621/1 (671 H), and London BL 23,387 (656 H). The same source lists altogether over two dozen manuscripts, and there are many more late ones that could be cited.

The *maqalas* in this manuscript are distributed as follows (there are no titles as such): 1: 3U; 2: 7U; 3: 8U; 4: 11L; 5: 14U; 6: 19U; 7: 22U; 8: 27U; 9: 30U/L (see below); 10: 34U; 11: 57L; 12: 68L; 13: 76L; 14: 81U; 15: 90U; colophon: 100U (see below).

One folio is missing between 30U/30L. Folio 52L/53U appears to have been cut to 1/3 of its original size. Folio 99U is slightly damaged. On folio 100U the last line with the year number has been covered with repairing tape.

The figures are drawn with care throughout the book - see fols. 89U+L for an example. The letters identifying the points on the figures are in red and brown ink throughout.

The title in bold *naskhi* script on 2L translates (text rearranged to make more sense in English): "The recension of Euclid on the *Elements*, which is a commentary to the 15 books which the scholar and philosopher Khoja Nasir al-Din Muhammad ibn Muhammad ibn al-Hasan al-Tusi - may God prolong his life and extend his might and his world (?) with his Divine Might - put together using (*jama'a-hu bi-*) the copies of Thabit ibn Qurra and al-Hajjaj ibn Yusuf. Most of the book is in his noble hand."

Being cautious, we might suppose that without further investigation this remark about most of the

manuscript being in al-Tusi's own hand cannot be taken at face value. On the other hand, the title is so early that we need not expect any exaggeration.

Above this in a much later *naskhi* hand is the simple title: "The recension of the Elements of Euclid by the scholar al-Tusi." Below this is a mark of ownership that provides a *terminus ante quem* for the date of copying of at least part of the manuscript: "(This is one) of the books of the wretched slave of God Almighty 'Umar ibn Mahāsin (ibn) 'Abd al-Karim ibn Muhammad ibn Harun al-'Abbasi, acquired (*tamallakahu*) during the months of the lunar (i.e. Hijra) year six hundred seventy nine. May God grant that its termination be successful (*ahsana khatimataha*). The year 679 Hijra corresponds to the year 3 May 1280 to 21 April 1281. (We recall that al-Tusi died in 672 Hijra [= 1274].) The hand of this mark of ownership is not obviously identical to those of the title or any of those in the main text. The implication is that 'Umar al-'Abbasi acquired an incomplete copy and had the rest of the text completed by others.

On the same page there is another mark of ownership in a tidy *naskhi* hand. It reads: "Owned by Ibrahim (ibn) Ahmad al-Baytar (the veterinarian) al-Sultani (which probably means he worked for a sultan), may God forgive both of them (that is, presumably, both Ibrahim and his father Ahmad).

On fol. 1U there are marks of ownership in at least two later Persian hands that are not easy to read: "I purchased this excellent (? *al-mustatab*) book from ... (?) Mulla Ghulam 'Ulya' for the amount of fifty ... (?), I mean two thousand five hundred - 2500 - *dinars* (?) at the beginning of the month of Shawwāl ... (?) day of the months of the year 1120 in the capital of the Sultanate (*dar al-saltana*) Isfahan, edited by its owner the wretched (slave of God) Rustam Z-n-k-n-h. End." The year 1120 Hijra corresponds to March 1708 to March 1709. The price seems exorbitantly high for the time, even given that some of the text may have been penned by al-Tusi himself. (From a different age and milieu we know that in Cairo ca. 1000 the astronomer Ibn Yunus was paid 100 *dinars* a day by the Fatimid Caliph al-Hakim, which again seems extremely extravagant. More research would be necessary to assess the equivalents of both these amounts in the appropriate milieus.)

A second note confirms the price paid and the name of the vendor:

"Its purchase ... (?) Mulla Ghulam 'Ulya' at Isfahan - ... (?) 2500." A third note in a different hand reads: "On the date of the end of the month of Jumada II of the year 1122 ... (? *bi-jihad* ?) 'Abbasi, (this book) was sold ... (? *minhu* ?), and I am the poor slave (of God) Afrasiyab Z-n-k-n-h." This date corresponds roughly to August 1710. A fourth, rather pathetic note claims incorrectly that: " (This is) the recension of Thabit ibn Qurra." Below this is an unintelligible note in two or three words.

To summarize: This is an important addition to the available manuscripts of al-Tusi's edition of Euclid's *Elements*. It is one of ten known to predate 1300 (although there could be more). The history of the text in different hands could be pieced together by further investigation of the handwriting. If al-Tusi himself is responsible for the beginning of the text, we can assume that this took place in Maragha in N. W. Iran. The manuscript was acquired still incomplete by 'Umar al-'Abbasi in 1280/81, and at some stage passed to an Ibrahim al-Baytar al-Sultani. In 1708/09 our manuscript was in Isfahan, where for 2500 *dinars* it passed from Ghulam 'Ulya' to Rustam Z-n-k-n-h, and in 1710 it was apparently sold by Afrasiyab Z-n-k-n-h.

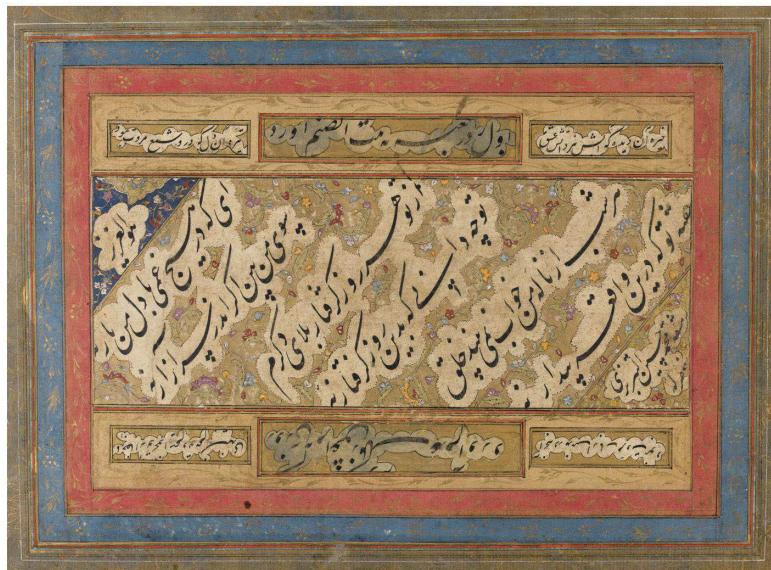
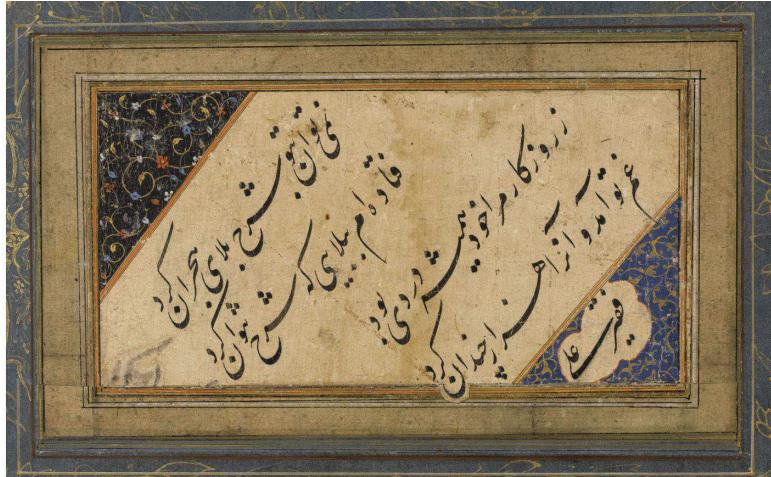
Bibliographical references:

Article "Euclid" by John Murdoch in the *Dictionary of Scientific Biography*; article "Uklīdis" by Sonja Brentjes in the *Encyclopedia of Islam*; J. Lennart Berggren, *Episodes in the Mathematics of Medieval Islam*; Rosenfeld and Ihsanoglu, *Mathematicians, Astronomers of Islamic Civilisation*; and Sezgin, *Geschichte des arabischen Schrifttums*, V.

For the latest research see De Young, "The *Tahrir* of Euclid's *Elements* by Nasir al-Din al-Tusi"; *idem*, "Book XVI: A medieval Arabic addition to Euclid's Elements," *Sciamvs* 9 (2006), pp. 133-209; Brentjes, "An exciting new Arabic version of Euclid's *Elements*: MS Mumbai, Mull#257; F#299; r#363;z R.I.6", *Revue d'histoire des mathématiques* (2007), pp. 1-28; and *eadem*, "Euclid's *Elements*, courtly patronage and princely education", *Iranian Studies* 41 (2008), pp. 441-463.

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LOT 23

‡

TWO PANELS OF CALLIGRAPHY: A NASTA'LIQ QUATRAIN BY FAQIR 'ALI AND A CALLIGRAPHY BY MUHAMMAD HUSAIN AL-TABRIZI, PERSIA, SAFAVID, LATE 16TH CENTURY

Persian manuscript on paper, the quatrain with 4 lines of flowing diagonal nasta'liq script in black ink, triangular corner panels with floral decoration on blue and black grounds, signed in the lower, laid down on a later album page with gilt scenes of wildlife in the margins; the calligraphic panel with six lines of elegant nasta'liq script in black ink within cloudbands against a gold ground of scattered flowers, signed in the lower corner panel, six further vertical panels of script, thick blue and red borders, laid down on an album page decorated with animals and foliage in gold

central panels: 19.8 by 14cm; 14.6 by 7.6cm.

ESTIMATE 3,000 - 5,000 GBP

CATALOGUE NOTE
inscriptions

1) Copied in *nasta'liq* by Muhammad Husayn al-Tabrizi.

He may be the same as Muhammad Husayn al-Tabrizi, pen-named Mahzun (d. A.H. 985/A.D. 1577-8) who copied manuscripts and inscriptions for monuments. None of his recorded works are dated. (Mehdi Bayani, *ahval va asar-e khosh-nevisan*, vol. 3, Teheran, 1348 sh., pp. 680-83).

2) Copied in *nasta'liq* and signed as: 'faqir' (Needy) 'Ali'. This is one of the manners the famous Mir 'Ali al-Harawi signed his work. He is reported as being one of the scribes who was taken to Bukhara by 'Ubaydullah Khan after his capture of Herat. His recorded works are dated between A.H. 914 (A.D. 1508-09) and A.H. 951 (A.D. 1644-5) (Mehdi Bayani, *ahval va asar-e khosh-nevisan*, vol. 2, Teheran, 1346 sh., pp. 493-516).

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LOT 24

‡

TWO ILLUMINATED QUATRAINS BY MUHAMMAD SALIH AND SHAH MAHMUD AL-NISHAPURI, PERSIA, SAFAVID, MID-16TH CENTURY

Persian manuscript on paper, both quatrains with 4 lines of elegant and flowing diagonal text in nasta'liq script in black ink within cloudbands against a gold ground interspersed with flowers, the Mahmud Shah depicting a sitting man between the lines, triangular corner panels with floral decoration, both signed in the lower, one with eight further rectangular panels of script in the floral borders, both laid down on later album pages decorated with animals and vegetation

central panels: 13.5 by 6.9cm; 12.3 by 7.5cm. leaves: 30 by 20cm.

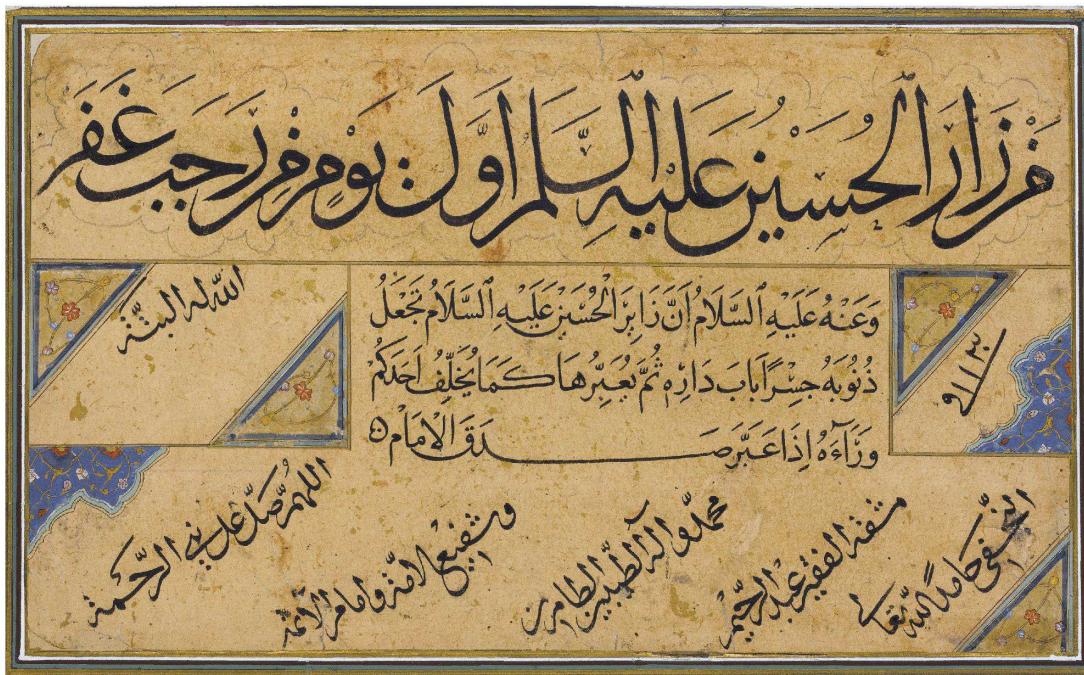
ESTIMATE 3,000 - 5,000 GBP

CATALOGUE NOTE
inscriptions

- 1) Signed as Shah Mahmud Neshapuri (sic).
- 2) Copied in *nasta'l iq* by Muhammad Salih. the absence of a date makes it hard to say which of the recorded Muhammad Salih this is.

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LOT 25

‡
TWO PANELS OF CALLIGRAPHY BY ABD AL-RAHIM AL-NAJAFI, DATED A.H. 1130/A.D. 1717 AND WASAFI, PERSIA

Persian manuscript on paper, the larger panel with 15 lines to the page written horizontally and diagonally in naskhi and nastaliq scripts in black, red and blue ink within cloudbands against a gold ground, margins ruled in colours and gold, the smaller panel with 5 lines to the page in horizontal and diagonal black naskhi script on buff paper flecked with gold, laid down on an album page ruled in red, black and gold

central panels: 28 by 19.8cm; 23 by 13.5cm.

ESTIMATE 3,000 - 4,000 GBP

CATALOGUE NOTE
inscriptions

1) A calligraphic page in *thuluth*, *naskh* and *riqa'* copied by 'Abd al-Rahim al-Najafi in A.H. 1130 (A.D. 1717-18).

The only other recorded work by him is a prayer book dated 1134 (A.D. 1721-2) (Mehdi Bayani, *ahval va asar-e khosh-nevisan*, vol. 4, Teheran, 1358 sh., p, 91).

2) A calligraphic panel copied for a royal patron by Wasafi including numerous styles of writing. Gebecizade Mehmet Vasfi Efendi was a calligrapher and calligraphic tutor to Mahmud II (1784-1839).

Mehmed Vasfi was a teacher in the Palace's school and widely known by the cognomen Gebecizade. The date of his birth is uncertain, but he is known to have learned the art of calligraphy from Ebubekir Rasid Effendi and to have received his icazet in 1767. He was a teacher of calligraphy to Mahmud II, a very prolific calligrapher, writing twenty copies of the Qur'an, a large number of Delails and En'ams, over two hundred Hilyes and a large number of Murakkas and Kit'as. He had a great many pupils, including a number of outstanding calligraphers such as Ata Effendi, Mustafa Effendi, Vasil Effendi and Eyyubi Mehmed Rasid Effendi. He died in 1815 and is buried in the graveyard of the Mecan Mosque.

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LOT 26

‡

A GROUP OF FOUR CALLIGRAPHIC PAGES BY MIR 'ALI; MAHMUD IBN ISHAQ AL-SHAHABI; 'IMAD AL-HASANI AND FAKHR AL-DIN 'ALI, PERSIA, 16TH-17TH CENTURY

Persian manuscripts on paper, written in flowing nasta'liq script in black ink, the Mir 'Ali with polychrome flowers in blue-bordered gold triangular corner panels, the reverse with a drawing of a man carrying a bottle in ink, red and gold; the al-Shahabi with interlinear gold flowers and set in to a gold-flecked album page; the al-Hasani with 8 lines of text within cloud bands laid down on an album page ruled in colours and gold with gilt floral cartouches in the outer margins; the al-Din 'Ali with the text in gold-outlined cloud bands set against a light blue ground of scrolling flowers, album page with coloured borders ruled in gold

21.5 by 12.5cm. 25.3 by 18.8cm. 40.2 by 26cm.

ESTIMATE 4,000 - 6,000 GBP

CATALOGUE NOTE
inscriptions

- 1) Copied in *nasta'liq* by Mir 'Ali.
- 2) Copied in *nasta'liq* by Mahmud [son of] Ishaq al-Shahabi

Mahmud was one of the scribes who was taken to Bukhara by 'Ubaydullah Khan after the capture of Herat. He was a pupil of Mir 'Ali and his style is praised by many including himself in a few calligraphic pages. His recorded works are dated between A.H. 924-93/A.D. 1518-85 (Mehdi Bayani, *ahval va asar-e khosh-nevisan*, vol. 3, Teheran, 1348 sh., pp. 876-880).

- 3) Copied in *nasta'liq* by 'Imad al-Hasani.

Mir 'Imad al-Hasani al-Husayni, the most famous *nasta'liq* calligrapher of the Safavid period, was murdered on accusation of being a Sunni. His recorded works are dated between A.H. 972/A.D. 1564-5 and A.H. 1024/A.D. 1615-16 (Mehdi Bayani, *ahval va asar-e khosh-nevisan*, vol. II, Teheran, 1346 sh., pp. 518-38).

- 4) Copied in *nasta'liq* by Fakhr al-Din 'Ali from the hand of Mir 'Ali al-Katib.

Fakhr al-Din 'Ali may be the same as Fakhr al-Din 'Ali ibn 'Ali ibn Muhammad Asghar al-Jami, who is recorded by Bayani as an obscure scribe who copied Jami's Yusif and Zulaykha in Herat in A.H. 991/A.D. 1583-4 (Mehdi Bayani, *ahval va asar-e khosh-nevisan*, vol. II, Teheran, 1346 sh., p. 450).

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LOT 27

AN ILLUSTRATED AND ILLUMINATED MANUSCRIPT FROM JAMI'S HAFT AWRANG, SIGNED BY MIR 'ALI AL-HUSSAINI, KHURASAN, CIRCA 1570

Arabic manuscript on paper, 74 leaves, 14-15 lines to the page written in 2 columns in small neat nastaliq script in black and red ink, mounted on album pages of a variety of colours, ruled with colours and gold, inner and wide outer margins with gilt leafy foliate decoration, illuminated double-page frontispiece with blue ground borders comprising dense interlacing coloured vegetal scrolls with cartouches in green, red and gold, including 5 finely painted miniatures, bound in contemporary gilt-stamped morocco decorated with chinois-cloud motifs, bordered with cartouches and medallions, with doublures decorated with central medallion and corners of coloured grounds set beneath fine gold filigree work, with later fitted soft leather box

28.4 by 18cm.

ESTIMATE 35,000 - 50,000 GBP

CATALOGUE NOTE

This manuscript of the fifteenth-century poet Jami's *Haft Awrang* includes stories from the *Khiradnama-i-Iskandari* and *Yusuf and Zulaykha*.

Nur al-Din Abd al-Raham Jami composed his *Haft Awrang* ('Seven Thrones') between 1468 and 1485 and it comprises the following seven poems: *Silsilatu'l Dhahab* (The Chain of Gold); *Salaman wa Absal*; *Tuhfatul'Ahrar* (The Gift of the Noble); *Subhatu'l Abrar* (The Rosary of the Pious); *Yusuf u Zulaykha*; *Layla wa Majnun* and *Khiradnama-i-Iskandari* (The Book of Wisdom of Alexander). For a detailed discussion of this work see E.G. Browne, A Literary History of Persia, Vol.III (1265-1502), Cambridge, 1964, pp.515-540.

The scribe Mir Ali al-Hussaini is mentioned in *Bayani*, vol.II, pp.452-3. He is also known to have signed *Katib Soltani*, and his works are dated from between A.H. 980 and 1008/A.D. 1572-1599.

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LOT 28

AN ILLUSTRATED LEAF FROM HAFIZ-I ABRU'S MAJMA' AL-TAWARIKH: SAYF AL-DAWLA AND POSSIBLY ABD AL-MALIK IBN NUH IN COMBAT ON HORSEBACK, HERAT, PERSIA, CIRCA 1425

Gouache and ink heightened with gold on paper, 24 lines to the page written in naskhi script in black ink, headings in red, verso with 35 lines written in black and red naskhi script, margins ruled in red and blue, the painting depicting figures fighting with sword and bow on horseback upon a pale green hillside under a blue sky

painting: 25.4 by 11.2cm. leaf: 42.8 by 33.5cm.

ESTIMATE 3,000 - 4,000 GBP

CATALOGUE NOTE

This leaf originates from the famous illustrated copy of Hafiz-i Abrū's *Majma' al-Tawarikh* (Universal History). It was commissioned by the Timurid ruler Shāhrukh and is a history of the world from its beginning to the middle of Shāhrukh's reign (1405–1447), encompassing Biblical, Iranian, Islamic and Chinese history. The work was based on Rashīd al-Dīn's *Jam' al-Tawarikh*, a universal history written for the Mongol ruler Ghazan. The aim of the work was to legitimize the ruling dynasty by giving it a sound historical pedigree. The dispersed copy from which this leaf comes bears the library seal of Shāhrukh himself, and was therefore presumably copied and illustrated under his instructions (Canby 1998, pp. 28–30).

Illustrated leaves from this manuscript are in the Metropolitan Museum of Art, New York, the Los Angeles County Museum of Art, The David Collection, Copenhagen, the collection of Prince and Princess Sadruddin Aga Khan, the Chester Beatty Library, Dublin, the Boston Museum of Fine Arts, the Cincinnati Art Museum and the Cleveland Museum of Art. A further leaf from this manuscript was sold in these rooms 8 October 2008, lot 37.

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LOT 29

‡

AN ILLUSTRATED LEAF FROM A MANUSCRIPT OF FIRDAUSI'S SHAHNAMA, SHIRAZ, PERSIA, CIRCA 1560

Ink and gouache on paper, 2 lines to the page written in nasta'liq script in black ink above and below the painting, the reverse with 14 lines of text, borders ruled in colours and gold

30.5 by 22.2cm.

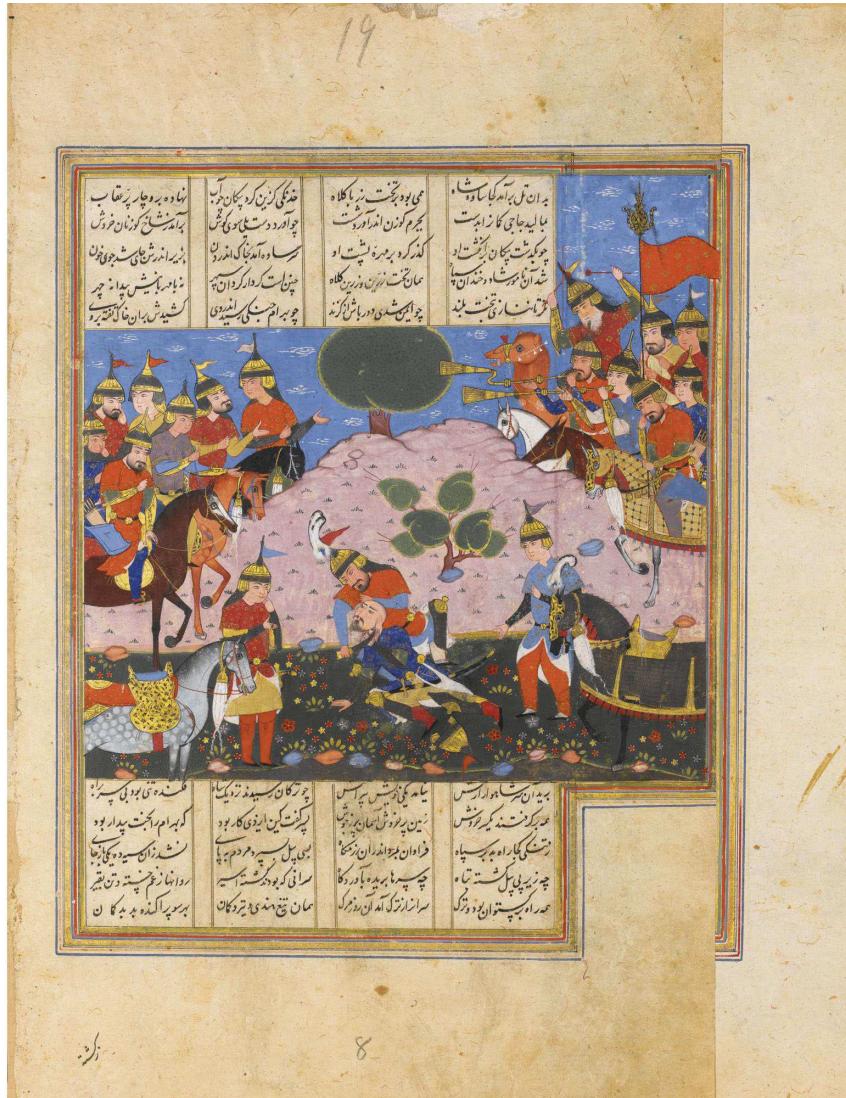
ESTIMATE 3,000 - 4,000 GBP

CATALOGUE NOTE

The text in prose is the story about Mount Bistun in which Kasra [Khusraw] sent Farhad to cut a channel in return for the hand of Shirin. This story with slight variation is mentioned in Qazvini's *'Aja'ib al-Makhluqat* and this folio may be from a version of that text.

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LOT 30

‡

AN ILLUSTRATED AND ILLUMINATED LEAF FROM A MANUSCRIPT OF FIRDAUSI'S SHAHNAMA: BAHRAM CHUBINA, HAVING SHOT SAVAH SHAH ON THE BACK, CUTS HIS HEAD OFF, SHIRAZ SCHOOL, PERSIA, DATED 1571

Ink and gouache heightened with gold on paper, 10 lines of text in four columns written in nasta'liq in black ink above and below the painting, double intercolumnar rules, borders ruled in colours and gold, reverse with 21 lines of horizontal and diagonal text, set into silk-covered mount

central panel: 23.5 by 19.5cm. max. leaf: 34.5 by 27.5cm.

ESTIMATE 4,000 - 6,000 GBP

CATALOGUE NOTE

This illustrated leaf originates from a single manuscript of the *Shahnama* of Firdausi dated 1571, typical of high quality Shiraz work of the period, of which twenty-one were sold in these rooms 23 April 1997, lots 103-123. A similar group was sold at Drouot-Richelieu, Paris, 22 March 1996, lots 91-93.

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LOT 31

‡

AN ILLUSTRATED AND ILLUMINATED LEAF FROM A PERSIAN MANUSCRIPT: DARA LISTENING TO ISKANDAR'S LETTER, SHIRAZ, PERSIA, SAFAVID, CIRCA 1560

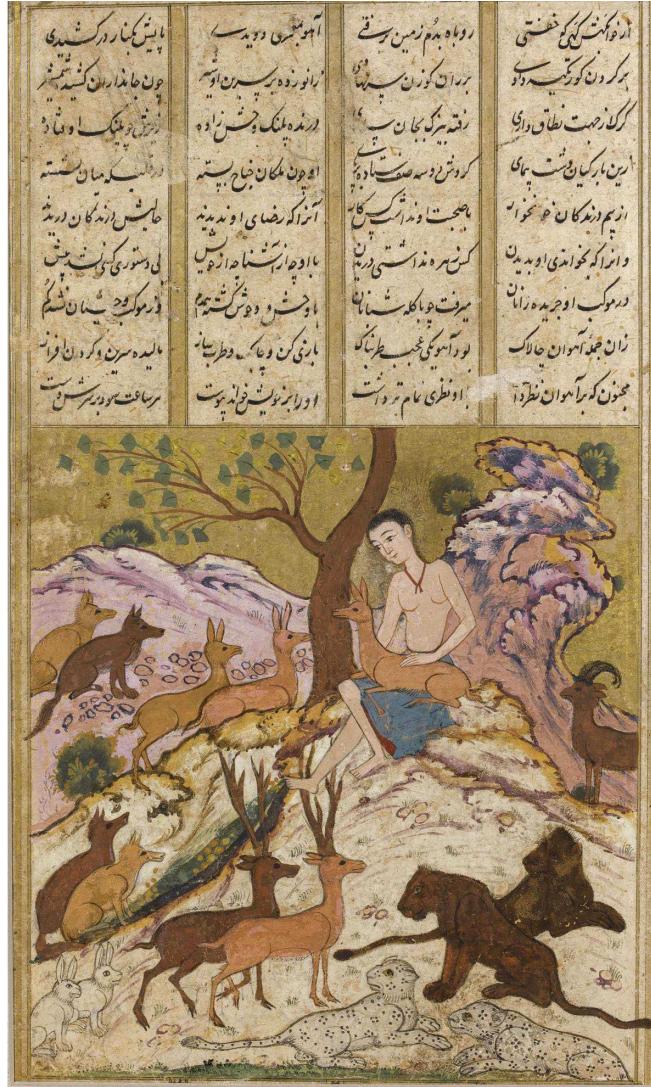
Ink and gouache heightened with gold on paper, depicting Iskander on his throne surrounded by courtiers, one of whom is reading a letter, 4 lines of text to the page written in black nastaliq script in four columns with double intercolumnar gold rules, reverse with 20 lines of text, borders ruled in colours and gold

painting: 21.7 by 18cm. max. leaf: 34 by 21.2cm.

ESTIMATE 4,000 - 6,000 GBP

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LOT 32

‡

AN ILLUSTRATED AND ILLUMINATED LEAF FROM A MANUSCRIPT OF THE KHAMSĀ OF NIZAMI: MAJNUN AND THE ANIMALS, STYLE OF MU'IN MUSAVVIR, PERSIA, SAFAVID, CIRCA 1630

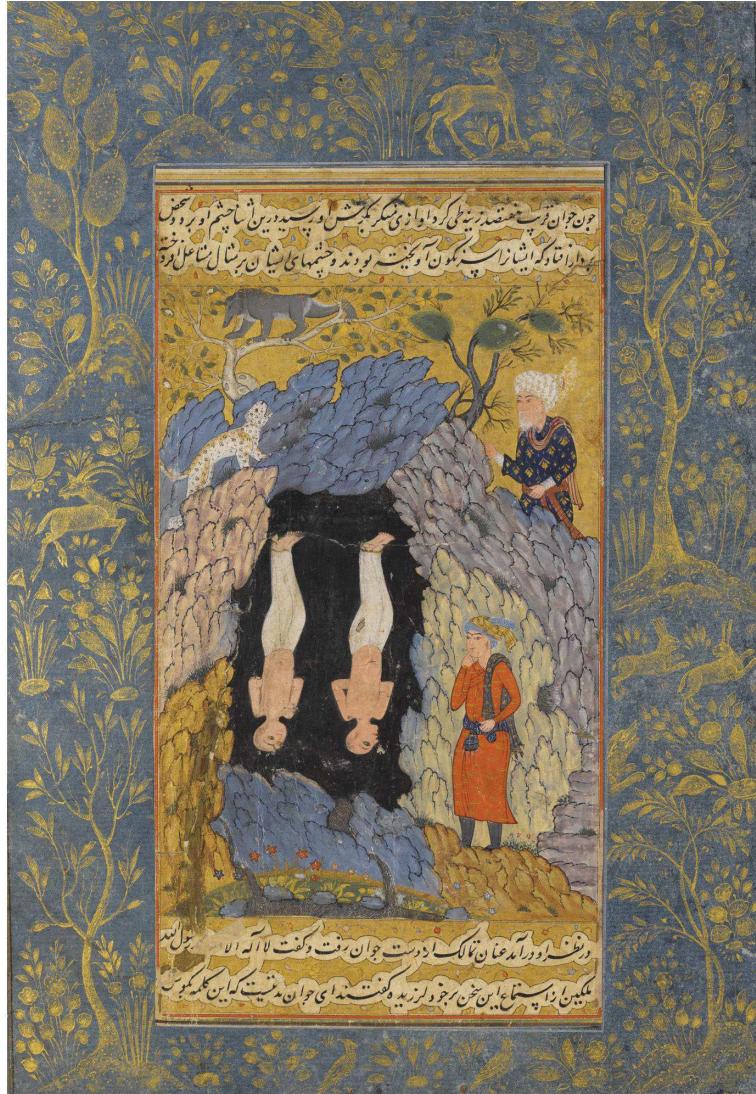
Ink and gouache on paper, 10 lines of text in 4 columns written in nastaliq script in black ink, double intercolumnar rules in gold, the painting depicting Majnun sitting on a knoll under a tree and surrounded by animals, the reverse with 25 lines of text ruled in blue and gold

central panel: 11.7 by 12.5cm. leaf: 23.3 by 16.4cm.

ESTIMATE 3,000 - 5,000 GBP

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LOT 33

‡

AN ILLUSTRATED AND ILLUMINATED LEAF FROM A PERSIAN MANUSCRIPT: TWO PRISONERS HUNG BY THEIR FEET, QAZWIN OR SHIRAZ, PERSIA, CIRCA 1570

Ink and gouache on paper heightened with gold, 4 lines of text written in panels above and below the painting in nasta'liq script in black ink within cloudbands against a gold ground embellished with flowers, laid on a later blue border decorated with outdoor scenes of wildlife and vegetation

central panel: 21.5 by 11.3cm. leaf: 27.8 by 19cm.

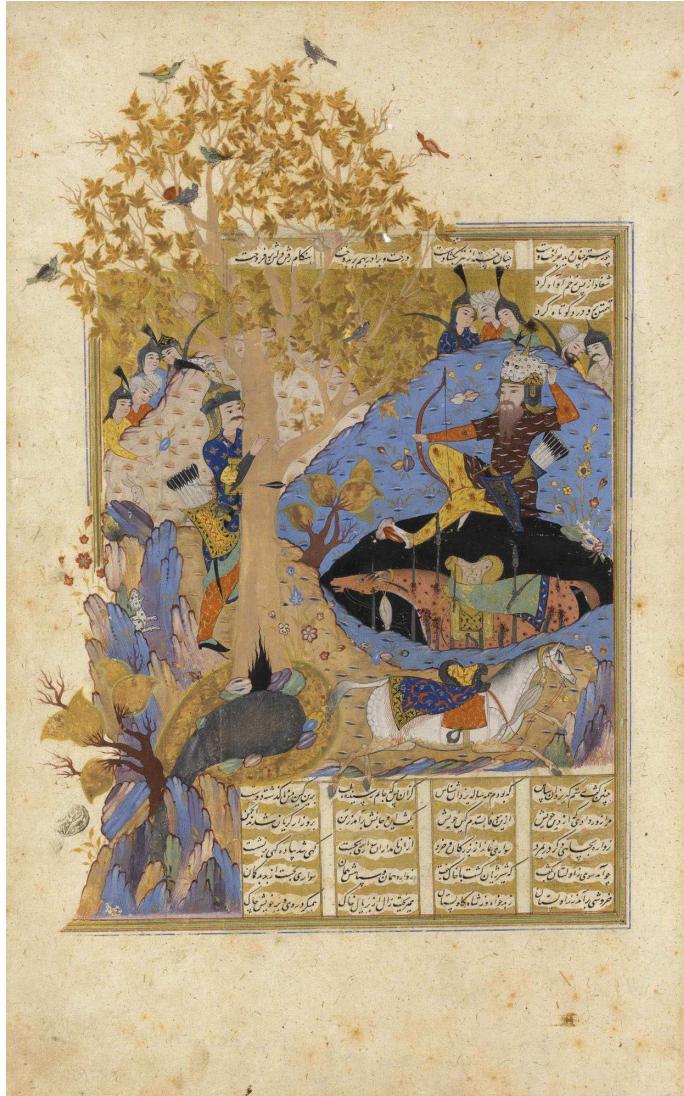
ESTIMATE 3,000 - 4,000 GBP

CATALOGUE NOTE

The text in prose concerns a youth who comes across a cave where two men are hanging. He is so shocked that he loudly recites the *basmala* and when the landlord hears it, he goes to the youth and says he has not heard the verse for a long time.

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LOT 34

‡

AN ILLUSTRATED AND ILLUMINATED LEAF FROM A MANUSCRIPT OF FIRDAUSI'S SHAHNAMA: RUSTAM AND RAKHSH FALL INTO THE PIT OF SPEARS, ISFAHAN OR QAZVIN, PERSIA, SAFAVID, CIRCA 1600

Ink and gouache heightened with gold on paper, 8 lines to the page written in four columns of black nastaliq script in black ink above and below the painting in cloudbands against a gold ground, ruled in colours and gold, the reverse with 22 lines of text with some interlinear gold floral decoration

central panel: 27 by 18cm. max. leaf: 34.7 by 22cm.

ESTIMATE 4,000 - 6,000 GBP

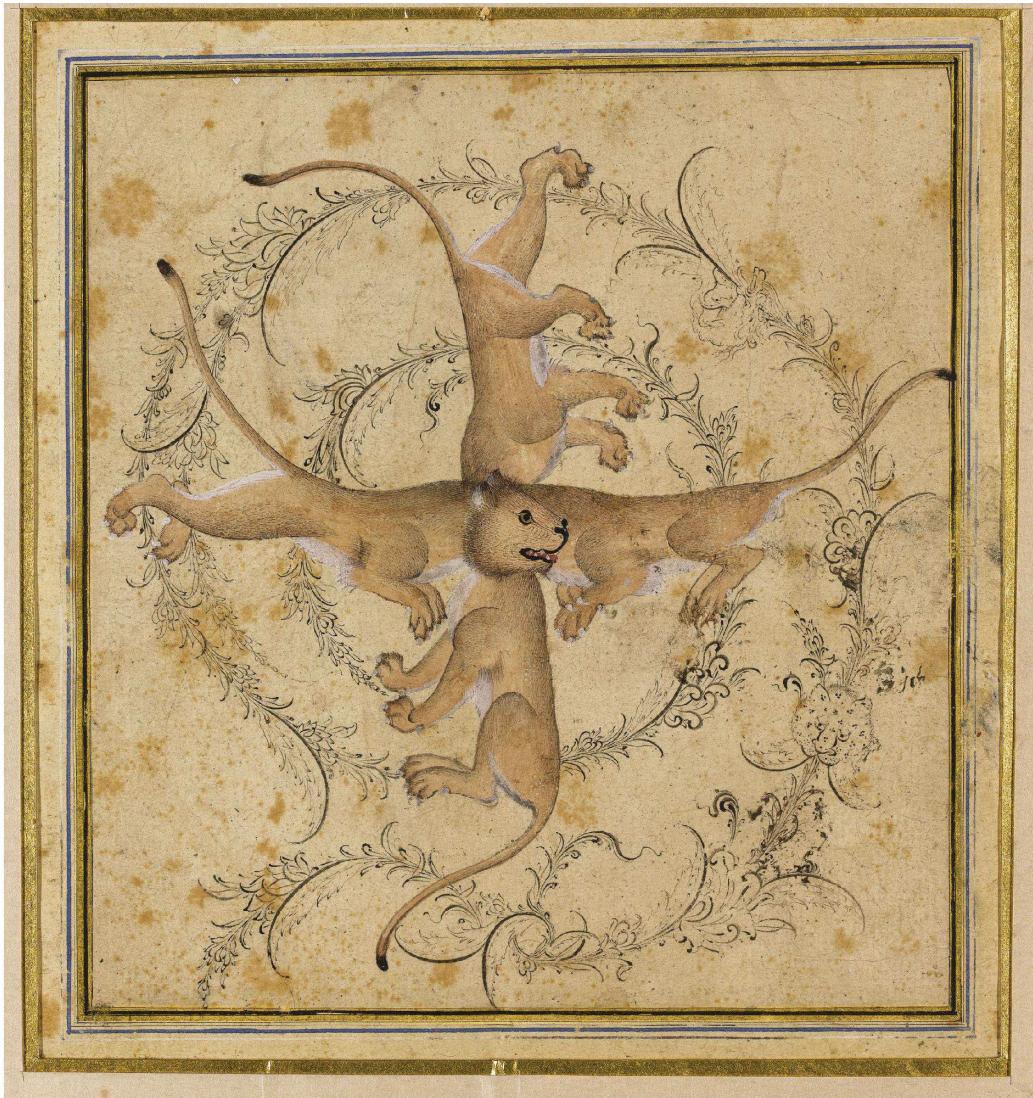
CATALOGUE NOTE

inscriptions

To the bottom left of the painting is the seal impression of 'Bashir al-Mulk', dated A.H. 1200/A.D. 1785.

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LOT 35

‡

A DRAWING OF FOUR LIONS, PERSIA, SAFAVID, 17TH CENTURY

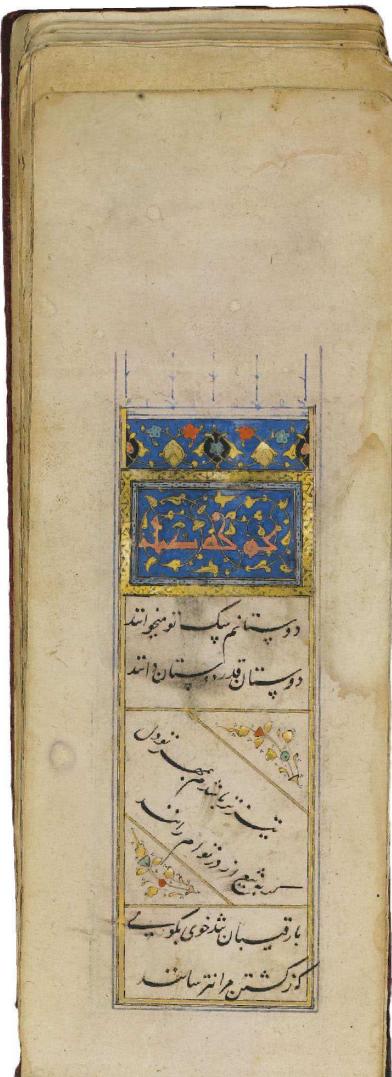
Ink and pencil heightened with colour on paper, depicting four lions sharing a single head, amid elegant floral sprays, one of which morphs into a leopard's head, ruled in blue, gold and black, mounted on a later plain album page

central panel: 13.4 by 12.5cm. leaf: 37.8 by 24.4cm.

ESTIMATE 3,000 - 5,000 GBP

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LOT 36

AN ANTHOLOGY OF POETRY IN SAFINA FORM, TURKMEN OR TIMURID, CENTRAL ASIA OR PERSIA, CIRCA 1500

Persian manuscript on paper, 76 leaves, illuminated frontispiece and endpiece decorated in colours and gold, with gold ropework borders and scrolling vines, opening headpiece with heading in white in a blue ground cartouche set in a gold panel, the text written diagonally and horizontally in neat nastaliq in black ink, each text panel with coloured corners with stencil foliate designs, some leaves with later added gouache animals to the text panel corners, in a tooled red morocco binding heightened with gold dots

23 by 8.5cm.

ESTIMATE 10,000 - 15,000 GBP

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LOT 37

AN ILLUSTRATED LEAF FROM THE SHAH ISMA'IL II MANUSCRIPT OF FIRDAUSI'S SHAHNAMA: THE FIRE ORDEAL OF SIYAVUSH, ASCRIBED TO THE ARTIST SIYAVUSH, QAZVIN, PERSIA, CIRCA 1577

Gouache and ink heightened with gold on paper, with 8 lines of *nasta'liq* written in black ink, further text in inner and outer margins, intercolumnar inscription giving artist's name, verso with 22 lines of *nasta'liq* with additional text between margins, heading in gold within a cloud cartouche on a ground of blue floral scrolls

central panel: 24.7 by 20cm. leaf: 45 by 31.6cm.

ESTIMATE 60,000 - 80,000 GBP

PROVENANCE

Gallery of G.J. Demotte, Paris

EXHIBITED

'*Miniatures Persanes*', Musée des Arts Décoratifs, Paris, June-October 1912. Three miniatures from this manuscript were reproduced in Georges Marteau & Henri Vever, *Miniatures Persanes* (Exposées au Musée des Arts Décoratifs), Paris 1913, pll.CII, CIII, CIV.

CATALOGUE NOTE

The Fire Ordeal of Siyavush is one of the most celebrated scenes from the copy of Firdausi's Shahnama commissioned by Shah Isma'il II in the last quarter of the sixteenth century. Since its sale by Demotte in 1918, the leaf has remained undocumented in a private collection.

The Shahnama of Shah Isma'il II (1537-1577) is particularly significant within the history of Persian painting in that it bridges the periods of the 'classic' style of Shah Tahmasp's reign and the new direction taken by the painters of Shah 'Abbas's capital Isfahan. Whilst Isma'il II was a violent and incompetent ruler who executed members of his own supporters as well as those of opposing factions, he did not neglect his role as a patron of the arts. He was a highly cultured individual who had hopes to rebuild the famous atelier of his father's early years and probably commissioned this Shahnama at the beginning of his rule in 1576, assembling an atelier of young artists in his capital of Qazvin, including Zayn al-Abidin, Sadiq Beg, 'Ali Ashgar, Naqdi, Murad, Mihrab, Burji and Siyavush.

In keeping with many of the other leaves belonging to this manuscript, the artist's name, in this instance Siyavush, is inscribed between the columns of text. Probably inscribed by the Shah's librarian or co-ordinator of the Shahnama, the ascription immediately forges a link to other leaves from the manuscript. Siyavush is mentioned in two contemporary chronicles that provide details of his life and career including Iskander Bek Munshi's *Calligraphers and Painters* of 1616: "Siyavush Bek the Georgian has been a page of his late majesty [Shah Tahmasp], who having observed in him signs of ability gave him opportunities for the study of painting and he became a pupil of Master Hasan 'Ali, the painter; when he had acquired some ability in that art, the fine work of his brush made an impression on His Majesty, so that he himself looked after his being instructed." Clearly then, Siyavush's talents were highly admired by Shah Tahmasp, and eventually his tutelage was undertaken by the famous Muzaffer 'Ali, although his first ascribed and firmly dated work was produced under Shah Isma'il II in 1576-7. Siyavush eventually retired to Shiraz and died there some time between 1606 and 1616. It seems that at the time of the Shah's death by opium poisoning in 1577, the Shahnama manuscript was unfinished, as the later episodes remain unillustrated (see B.W. Robinson, *Isma'il II's Copy of the Shahnama*, Iran XIV, 1976).

Soon after the complete manuscript was at the Musée des Arts Décoratifs in Paris, it was dismembered by the dealer G.J. Demotte, and more than half the pages were sold to Edmund Rothschild, from whose collection twenty-one paintings and one illuminated page were sold in Colnaghi's in 1976. This famous sale was also marked by the publication of B.W. Robinson's accompanying catalogue *Persian and Mughal Art* (London 1976), in which many of the paintings were illustrated. Of the leaves from this manuscript he says: "...They bear contemporary attributions to Sadiqi, Siyavush, Zayn al-'Abdin, and other leading court artists of the time...As a group they form one of the most interesting and important items in the exhibition." (Robinson, *op. cit.*, p.15).

Other folios from the dispersed Shah Isma'il II Shahnama attributed to Siyavush, as recorded by B.W. Robinson in *Iran XIV* (*op.cit.*) are as follows:

1. Rustam catches his horse Rakhsh, formerly Rockefeller Collection.
2. The elders of Barbaristan offer submission to Kay Ka'us, formerly Rockefeller Collection.
3. Capture of Kay Kaus by the king of Hamawaran, Christie's, 2 October 1960, lot 60; London, Maggs Bros., 4. Catalogue No.880 (November 1961), pl.viii.
5. Suhrab questioning his mother Tahima, Rothschild Collection, pl.vi(a).
6. Rustam and Suhrab wrestling on horseback, Rothschild Collection.
7. Interview between Siyavush and Gariswaz, Rothschild Collection.
8. Siyavush hunting with Afrasiyab, Rothschild Collection.
9. Pilsam begs Afrasiyab permission to fight Rustam, formerly Cherif Sabry Pacha Collection, Cairo; Demotte 1930, no.64.
10. Kay Khusraw, his mother Firangis, and Giv fording the Jihun (Oxus), Rothschild Collection.
11. Kay Ka'us welcomes Kay Khusraw after his capture of the castle of Bahman, Rothschild Collection.
12. Farud watching the approach of the Persian army from the ramparts of his castle, Keir Collection, Ham, Richmond; Sotheby's, 13 July 1971, lot 354.
13. Piran confers with Kamus and the Khaqan, Collection of the late Prince and Princess

Sadrudin Aga Khan, Geneva.

14. Rustam lassoes Kamus, Private Collection.

15. Isfandiyar and the Dragon, attributed jointly to Murad and Siyavush, Rothschild Collection.

16. Isfandiyar and the Simurgh, Rothschild Collection.

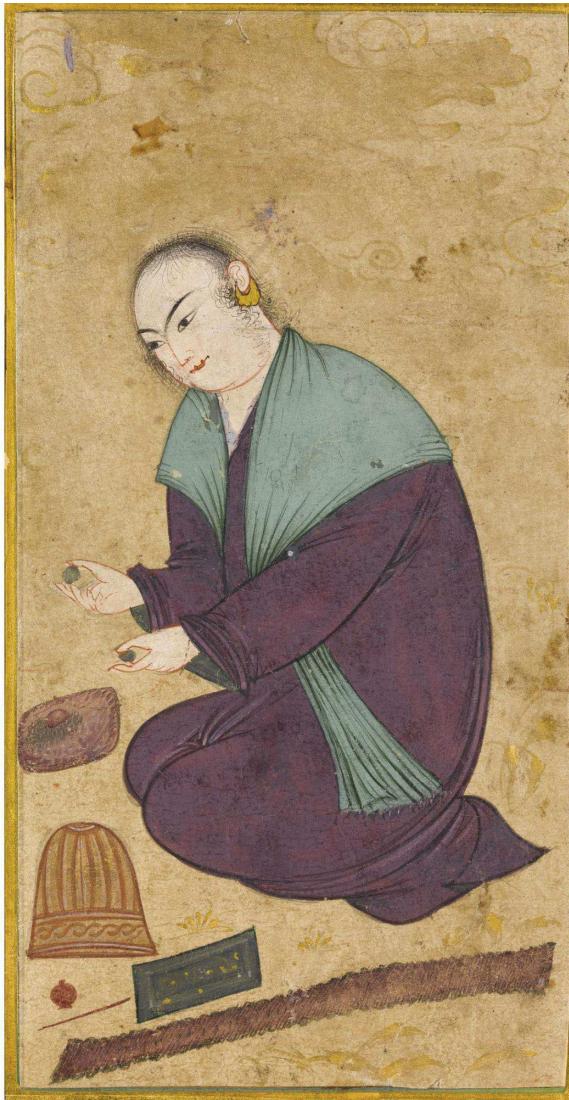
17. Iskandar instructing Naitqun to assume the throne and crown temporarily, Seattle Art Museum, Washington, Is36.15; Demotte 1930, no.60.

18. Kay Khusrau supervising the execution of prisoners, Private Collection sold Sotheby's, London, 18 October 1995, lot 76.

19. Kay Ka'us and two companions chained in a cave, Sotheby's 27 April 2005, lot 22.

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LOT 38

A PORTRAIT OF A SUFI, STYLE OF MUIN MUSAVVIR, PERSIA, CIRCA 1600

Gouache and black ink, heightened with gold, depicting a kneeling Sufi surrounded by his accoutrements, including hat, ink and reed pen, ruled in blue and gold, laid down on an album page decorated with leafy flowers and vegetation outlined in gold, the reverse with 15 lines of small neat nasta'liq ruled in colours and gold

central panel: 13.5 by 7cm. leaf: 26.6 by 16.4cm.

ESTIMATE 12,000 - 15,000 GBP

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LOT 39

AN ILLUSTRATED AND ILLUMINATED ALBUM LEAF: A TURKOMAN PRISONER IN A YOLK, HERAT OR CENTRAL ASIA, SIGNED BY MUHAMMAD KHAN, DATED A.H. 1015/A.D. 1606-7

Ink drawing on paper heightened with gold and gouache, depicting a prisoner with plumed helmet, his head locked in a wooden yolk, with an empty scabbard hanging from his sash

central panel: 16.6 by 7.1cm. leaf: 25.4 by 16cm.

ESTIMATE 10,000 - 12,000 GBP

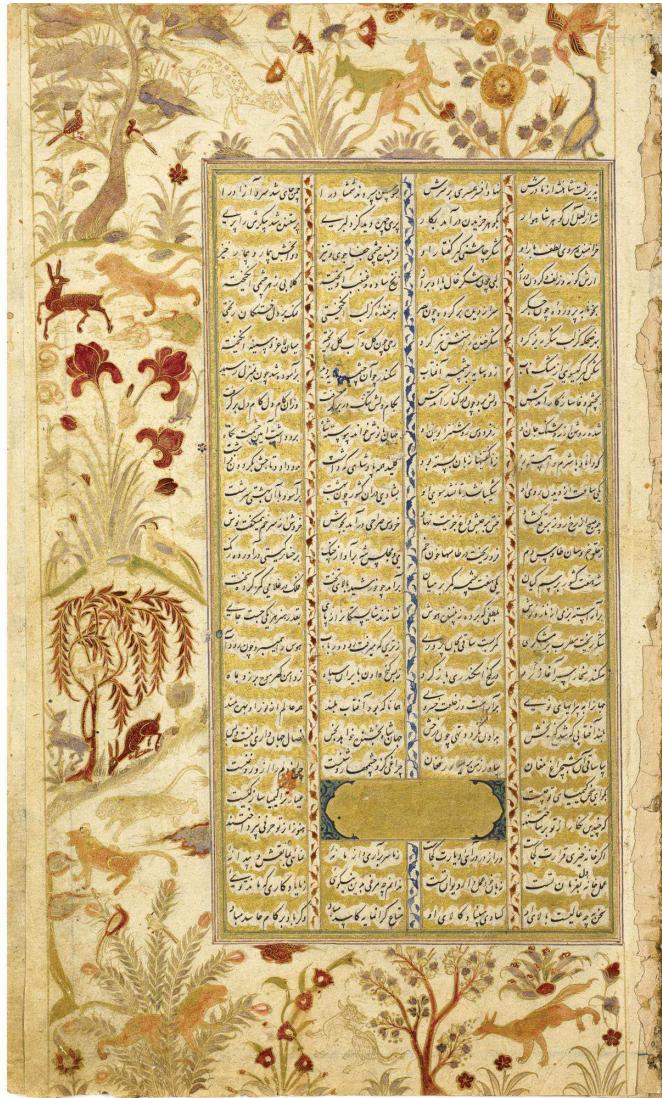
CATALOGUE NOTE

Paintings and drawings of Turkoman prisoners such as the present example probably originated from mid-sixteenth-century Persia and were particularly popular in the late sixteenth and early seventeenth century. Barbara Schmitz gives the reason for this being the renewal of Uzbek attacks on Eastern Iran at the turn of the century. After this the subject spread to Mughal India. A drawing of an Uzbek prince with a falcon (see Soudavar 1992, p.217, no.82) is signed by a 'Khan Muhammad' who may well be the same artist as that of the present work.

A further drawing of the period depicting an Uzbek prisoner in almost the same posture with a yolk around his neck can be found in the Pierpont Morgan Library (see Barbara Schmitz, *Islamic and Indian Manuscripts and Paintings in the Pierpont Morgan Library*, New York, 1997, p.123, no.50).

Arts of the Islamic World

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LOT 40

‡

FOUR ILLUMINATED FOLIOS FROM THE KHAMSA OF NIZAMI, PERSIA OR INDIA, EARLY 17TH CENTURY

Ink and gouache on paper heightened with gold, 25 lines to the page written horizontally and diagonally in four columns per page, 4 pages with intercolumnar and marginal illumination and decoration consisting of outdoor scenes of animals, dragons and birds in gold amid foliage highlighted with colour

32.2 by 19.7cm.

ESTIMATE 3,000 - 4,000 GBP

CATALOGUE NOTE

Including the following sections:

- 1) From the *Sharafnama* of Nizami, the section on Marriage of Alexander to Rushanak, daughter of Dara, and Alexander enthronement at Istakhr in Fars.
- 2) From the *Makhzan al-Asrar* of Nizami, from section three to the beginning of the story of Sultan Sanjar and the old woman, in section four.
- 3) From the *Sharafnama* of Nizami, the section on Alexander in the fortress of Darband and meeting the sage.
- 4) From the *Makhzan al-Asrar* of Nizami, parts of the first section up to the section on Nushirvan, his minister and the owl in section two.

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LOT 41

‡

AN ILLUSTRATED AND ILLUMINATED ALBUM PAGE: THE CONSTELLATION CEPHEUS, PERSIA, SAFAVID, 17TH CENTURY

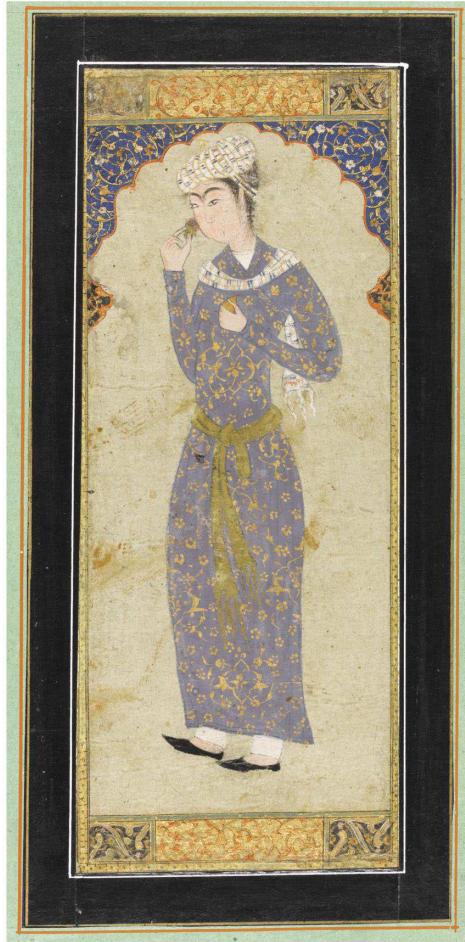
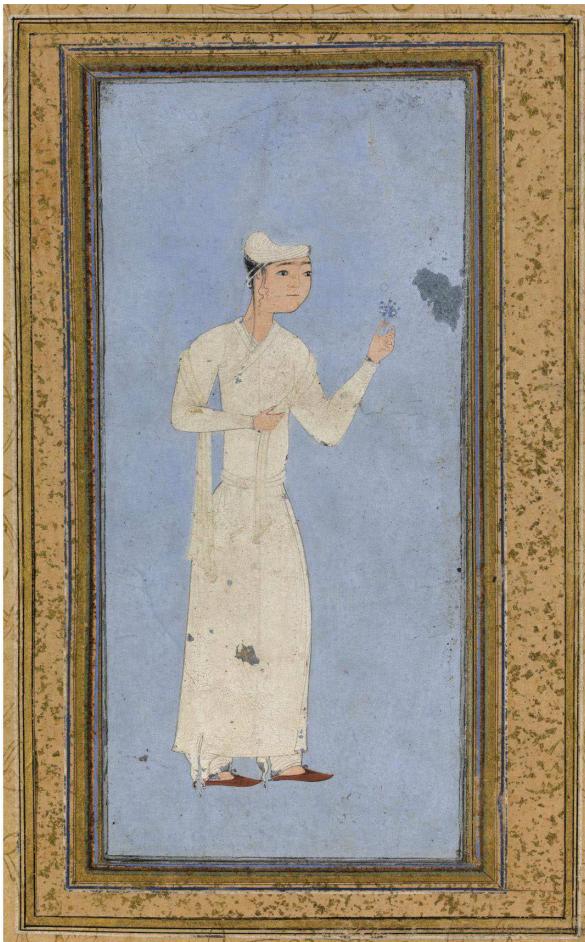
Ink, pencil and gouache on paper, heightened with gold and some use of colour, laid down on an album page with coloured borders

central panel: 19 by 14cm. leaf: 28.5 by 19.3cm.

ESTIMATE 3,000 - 4,000 GBP

Arts of the Islamic World

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LOT 42

‡

TWO PORTRAIT MINIATURES OF MALE FIGURES, KHURASAN, PERSIA, CIRCA 1570

Ink and gouache on paper, heightened with gold, both laid down on album pages, the larger depicting a standing figure eating fruit within gilt borders with blue spandrels with floral scrolls and coloured borders, the smaller white-robed figure holding a flower against a light blue ground, ruled in colours and gold with gold flecks, margins decorated with animals amid gilt scrolling vegetation

central panels: 16.3 by 6.5; 13 by 6cm. leaves: 38.4 by 27; 26.2 by 17cm.

ESTIMATE 3,000 - 5,000 GBP

Arts of the Islamic World

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LOT 43

A PORTRAIT OF JAHANGIR (R.1605-1627), INDIA, MUGHAL, CIRCA 1620

Gouache heightened with gold, the central oval portrait laid down on an illuminated album page decorated with interlacing flowers and foliate motifs in colours and gold

18 by 10.3cm.

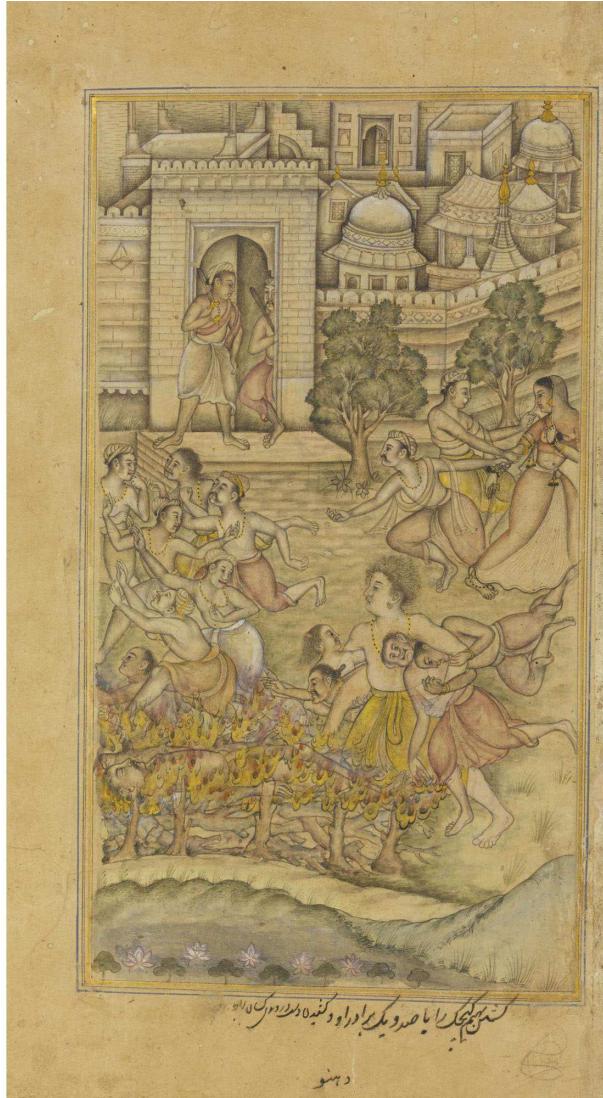
ESTIMATE 7,000 - 9,000 GBP

CATALOGUE NOTE

This unfinished portrait of the Mughal emperor Jahangir lacks the final stages of illumination which would have included the golden halo customary in portraits of emperors and princes. It was probably cut down from a larger painting, although pendant portraits were also common during this period.

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LOT 44

AN ILLUSTRATION FROM THE 1598 RAZMNAMA, SIGNED BY DHANNU, INDIA, MUGHAL

Lightly coloured drawing in black ink with colour wash heightened with gold on paper, signed in the margin beneath the painting, the reverse with 27 lines of small nastaliq in black ink

central panel: 19.8 by 11cm. leaf: 27.3 by 15.5cm.

ESTIMATE 15,000 - 20,000 GBP

CATALOGUE NOTE

This *Razmnama* painting in *nim-qalam* style depicts Bhima killing Kicaka and his hundred and one brothers as a punishment for Kicaka's lecherous behaviour towards Draupadi. The inscription in *nasta'liq* below the painting reads 'Bhima kills Kicaka and his 101 brothers and someone taking the hand of Draupadi...'. The text on the reverse is from the *Mahabharata* Book IV, 21-24, and tells the story illustrated here.

The *Razmnama* is the abridged version of the Hindu epic poem the *Mahabharata* which tells the story of a rivalry between cousins, the Pandavas and the Kauravas, for the kingdom of Hastinapura. One of the central figures is the god Krishna, who assists the Pandava brothers. This vast work was translated into Persian at the request of Akbar in 1582-3 but the presentation manuscript with 168 paintings, now preserved in the Maharaja Sawai Man Singh II Museum in Jaipur, was not completed until 1586.

The current illustration comes from the second copy of the *Razmnama* that was finished in 1598-9, the final five parts and colophon of which are housed in the British Library. However, it is not merely a replica of the imperial prototype, as less than a fifth of its paintings, including the present scene, are represented in the Jaipur *Razmnama*.

This full page work, along with nine of the manuscript's other paintings, is by the artist Dhannu, a prolific painter of the Imperial Mughal atelier of the period 1580-1605. His earliest works can be found in the *Darabnama* of circa 1580, and later in the *Tarikh-i Khandan-i Timuriyya*; the Jaipur *Razmnama*; the Victoria and Albert Museum *Akbarnama*; the Keir *Khamsa* of Nizami; the Jaipur *Ramayana*; the British Library *Baburnama*; the National Museum *Baburnama*; the *'Iyar-i Danish*; the 1596 *Chingiznama* and the *Akhlaq-i Nasiri*. The most distinctive feature of Dhannu's painting style is his treatment of the faces which at times borders on caricature. In this instance many of the faces are finely drawn, particularly that of the wild-haired Bhima, whose expression whilst effortlessly dispatching four brothers verges on the nonchalant. The body of the dead Kicaka burns on a pyre in the foreground. For a detailed discussion of the 1598 *Razmnama* see J. Seyller, 'Model and Copy: The Illustration of Three Razmnama Manuscripts', *Archives of Asian Art* xxxviii (1985), pp.37-66.

Arts of the Islamic World

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LOT 45

AN ILLUSTRATION FROM THE 1616-17 RAZMNAMA: DRAUPADI AND HER ATTENDANTS, INDIA, MUGHAL

Gouache heightened with gold on paper, depicting a princess sitting on a diwan under a pavilion in a palatial garden, surrounded by attendant ladies and servants bearing refreshments, inscribed below 'Yusuf 'Ali', the reverse with 19 lines in naskhi script in black ink

24.1 by 20.6cm.

ESTIMATE 7,000 - 9,000 GBP

PROVENANCE

Ex-Collection Ananda Coomaraswamy, 1973
Ex-Collection Catherine & Ralph Benkaim

LITERATURE

J. Seyller, 'Razmnama', *Archives of Asian Art*, vol.XXXVIII, 1985, p.64, no.9.
J. Seyller, *Workshop and Patron in Mughal India*, Zurich, 1999, p.253.

CATALOGUE NOTE

This leaf originates from one of the three major illustrated reproductions of the *Razmnama* (a Persian translation of the Hindu epic the *Mahabharata*) of this period, the other two being a dispersed copy of 1598 and a version dating from 1605. This 1616-17 copy was commissioned by 'Abd al-Rahim, a great bibliophile and *khan-i-khanan*, 'commander-in-chief', of the Mughal armies to which he was appointed in 1584.

In many ways the manuscript of 1616-17 surpassed the earlier two: it is larger and its miniatures demonstrate a shift away from merely imitating the imperial Akbar style, instead incorporating new elements such as a brilliance of colour and boldness of execution that is thought to derive from Hindu painting. This is one of the few published paintings by Yusuf 'Ali outside the Freer *Ramayana* (see M.C. Beach 1981, pp.135, 150 & 154), and '...demonstrates his habit of scattering figures evenly across the composition' (Seyller 1999, op.cit, p.253).

Other leaves from this manuscript are in the collection of Edwin Binney III (see *Indian Miniature Painting from the Collection of Edwin Binney III*, exhibition catalogue, portland, Oregon, 1974, pp.60-1, no.35) and in a private collection (see S.C. Welch, *The Art of Mughal India*, new York, 1976, no.33). A further leaf from this manuscript was sold in these rooms, 1 April 2009, lot 37.

Arts of the Islamic World

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LOT 46

‡

AN ILLUSTRATED AND ILLUMINATED ALBUM LEAF: LADIES ON A TERRACE, WITH FLORAL BORDERS, INDIA, MUGHAL, 17TH CENTURY

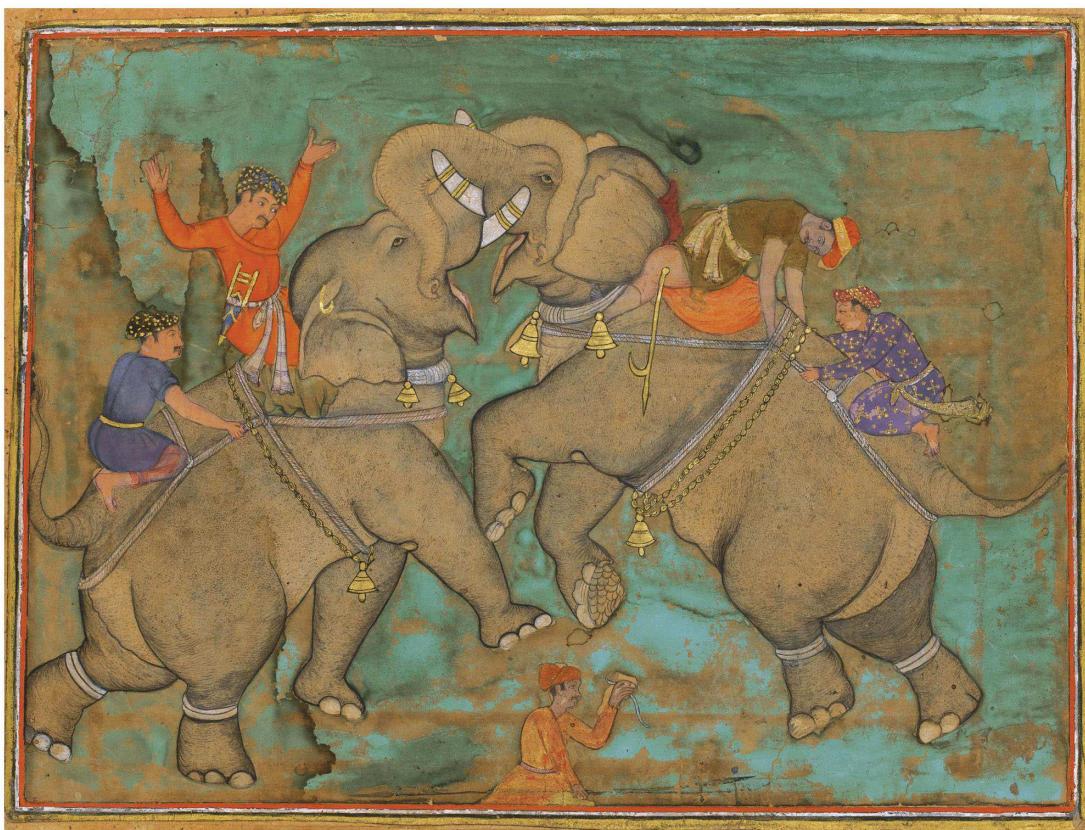
Ink and gouache on paper heightened with gold, depicting five ladies on a terrace, two leaning against a bolster on a carpet enjoying music and refreshments, laid down on a late seventeenth-century album page with wide outer margins decorated with bold naturalistic flowers in colours highlighted with gold, verso blank

central panel: 18.9 by 12.2cm. leaf: 33.4 by 21.2cm.

ESTIMATE 7,000 - 10,000 GBP

Arts of the Islamic World

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LOT 47

AN ELEPHANT FIGHT, INDIA, MUGHAL, SIGNED IN THE BORDER 'KHURSHID BANU', 1600-1650

Pencil, ink and gouache on paper, heightened with gold, depicting a lively elephant fight, the mahouts on each elephant in disarray

central panel: 20 by 15cm. leaf: 27.8 by 25cm.

ESTIMATE 7,000 - 9,000 GBP

PROVENANCE

The Royal Mewar Collection

CATALOGUE NOTE

The inscription to the border, 'amal Khurshid banu' is unusual in that it denotes a woman artist which is very rare in Mughal painting. The reverse of the miniature bears various Mughal seals and inscriptions indicating that this painting belonged to a member of the Mughal court before entering the Royal Mewar Collection. The seals include those of I'timad Khan, the servant of Shah Jahan (dated A.H. 1063/A.D. 1653), 'Inyat Khan of Shah Jahan (dated A.H. 1068(?)A.D. 1658), and the seal of one of 'Alamgir's librarians. The inscription in Rajasthani Hindi to the reverse top right mentions the 'elephant fight'. A further inscription dated A.H. 1111/A.D. 1700 was probably added at Amber, and can be found on various other Mughal paintings formerly of the Mewar Collection.

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LOT 48

A PRINCE STOPS TO DRINK AT A WELL, INDIA, MUGHAL, 18TH CENTURY

Gouache heightened with gold on stout paper, depicting a prince on horseback and his courtiers stopping at a well amid woodland, and being offered refreshments by the attendant ladies

30 by 19.7cm.

ESTIMATE 3,000 - 4,000 GBP

Arts of the Islamic World

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LOT 49

A DRAWING OF A PROWLING LION, ISFAHAN, PERSIA, SAFAVID, 17TH CENTURY

Pencil and ink on paper heightened with gold, laid down on an illuminated album page with gilt foliate borders, signed at the bottom middle 'Raqam-i Kamine Ibn Rahim'

30.5 by 19.5cm.

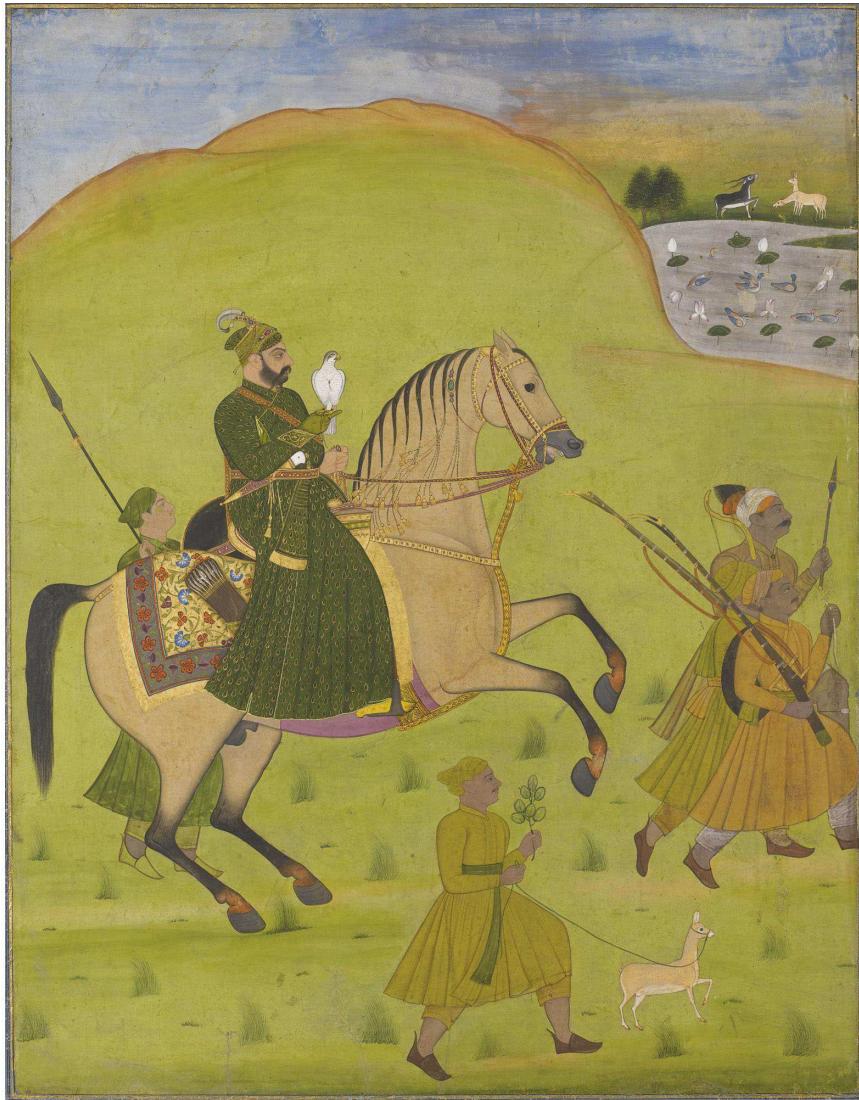
ESTIMATE 7,000 - 10,000 GBP

CATALOGUE NOTE

The artist Ibn Rahim enjoyed drawing singular illustrations such as animals and lone figures, a theme which was to be revived by later artists of the Qajar period. The lion motif gained popularity in the seventeenth century when the impact of the simple line drawing was rediscovered, and was rendered by the great artists of the time such as Reza Abbasi and Mu'in Musavvir. With the rise of the Shi'a Safavids, the lion came to represent 'Ali, the 'lion of God'.

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LOT 50

**AN ILLUSTRATED AND ILLUMINATED ALBUM LEAF: FARRUKH SIYYAR HUNTING, SIGNED BY 'AQIL KHAN, INDIA,
MUGHAL, SECOND HALF 18TH CENTURY**

Gouche heightened with gold, laid down on an album page flecked with gold, thick blue inner margin, outer margins ruled in black, red and gold, the painting depicting a Mughal nobleman dressed in a long green jama out hunting with a falcon on his wrist accompanied by fellow hunters and attendants

central panel: 33.5 by 26cm. leaf: 55.7 by 38.4cm.

ESTIMATE 12,000 - 15,000 GBP

CATALOGUE NOTE
inscriptions

Signed '*amal aqil khan* on the saddle

In Persian on the album page below:

tasvir-i Farrukhsiyar

'Portrait of Farrukh Siyar'

In English on the reverse:

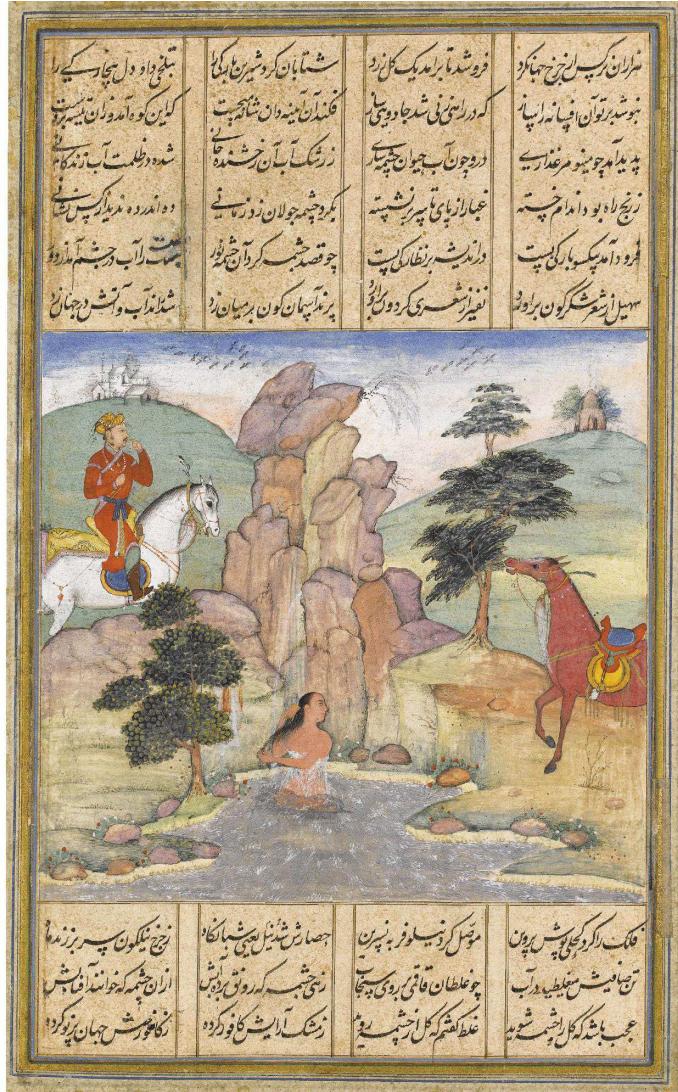
'Subject Farrukh Siyar'

'Painter Akil Khan'

Although containing no honorifics, the crudely written inscription below the painting identifies the subject as Farrukh Siyar, Mughal Emperor between 1713 and 1719. Other portraits of this ruler can be found in Falk and Archer 1981, p.419, nos.155-6, along with three other works by the artist Aqil Khan (p.428, nos.203-5).

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LOT 51

AN ILLUSTRATED LEAF FROM A COPY OF THE KHAMSA OF NIZAMI: KHOSROW SPIES SHIRIN BATHING, INDIA, MUGHAL, 1590-1600

Ink and gouache heightened with gold on paper, 9 lines to the page either side of the painting in four columns of text written in nasta'liq script in black ink with double intercolumnar rules in gold, recto with 21 lines of text, set in with florally-decorated margins

central panel: 20 by 12cm. leaf: 31.5 by 20.5cm.

ESTIMATE 8,000 - 10,000 GBP

CATALOGUE NOTE

This leaf comes from a manuscript originating from the transitional period between the rule of Akbar (r.1556-1605) and Jahangir (r.1605-1627). A further illustration of the same scene, which was also executed at roughly the same time, is in the Keir collection and illustrated in Robinson (Ed.), *Islamic Painting and the Arts of the Book*, London, 1988, p.239, pl.109/V.8. The two paintings share certain similarities in the figures' composition and rocky outcrop, whilst the text form is also that of four columns with double intercolumnar rules.

Another manuscript from this period is the Khamsa of Nizami, dated 1595, the greater portion of which is in the British Library (Or.12208), whilst thirty-nine folios (with five paintings) are kept at the Walters Art Gallery, Baltimore. This manuscript is published in S.C. Welch, 'The Emperor Akbar's Khamsa of Nizami', *Journal of the Walters Art Gallery* 23 (1960): 86-96; Martin, *Miniature Paintings*, pls.178-81.

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LOT 52

AN ILLUSTRATED AND A ILLUMINATED ALBUM PAGE: PORTRAIT OF A NOBLEWOMAN WITH ATTENDANTS, INDIA, DECCAN, PROBABLY GOLCONDA, CIRCA 1700

Gouache on paper, laid down on a blue album page flecked with gold, borders ruled in gold, red and blue with foliate scrolls, the painting depicting a seated lady holding a flower surrounded by three more attendant ladies, one playing a drum and another with a fly whisk, the reverse with seven lines of Persian calligraphy in nasta'liq script signed 'Mir 'Ali' within a blue border ruled with gold

central panel: 15.4 by 10.2cm. leaf: 30.3 by 22.4cm.

ESTIMATE 8,000 - 10,000 GBP

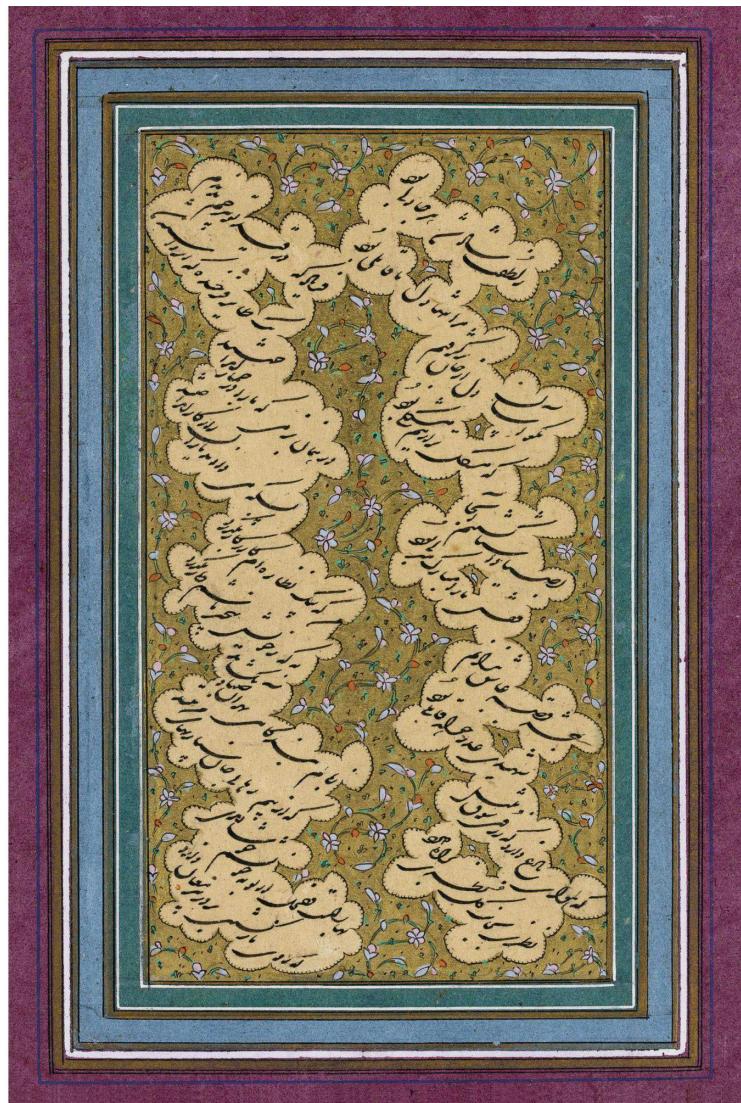
CATALOGUE NOTE

Princesses surrounded by their attendants were a favourite theme of Deccani painting. The softness of the composition's drawing contrasts with the richness of the gold and details in colour such as the striped cushions, flower, jewellery and sashes. This can be compared with a further Deccani drawing of a similar subject using the same technique now in the collection of Nasser D. Khalili (see Linda York Leach, *Paintings from India*, Oxford 1998, pp.232-3, no.68).

Another drawing almost certainly by the same artist was sold at Christie's New York, 20 March 2002, lot 136, and depicts a lady playing a veena beneath the same distinctive brooding red clouds.

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LOT 53

AN ALBUM OF ILLUMINATED CALLIGRAPHY, PERSIA, 19TH CENTURY

Persian manuscript on paper, concertina-bound, 9 folios laid down on album pages in purple, pink, yellow, blue, red, green and creme, some gold flecked, the text in small shikastah script in black ink within cloudbands against gold ground decorated with coloured flowers, ruled in colours and gold, within a gold-flecked lacquer binding with marbled-paper doublures

text panels: 10.6 by 5.6cm. max. leaves: 21.2 by 14cm.

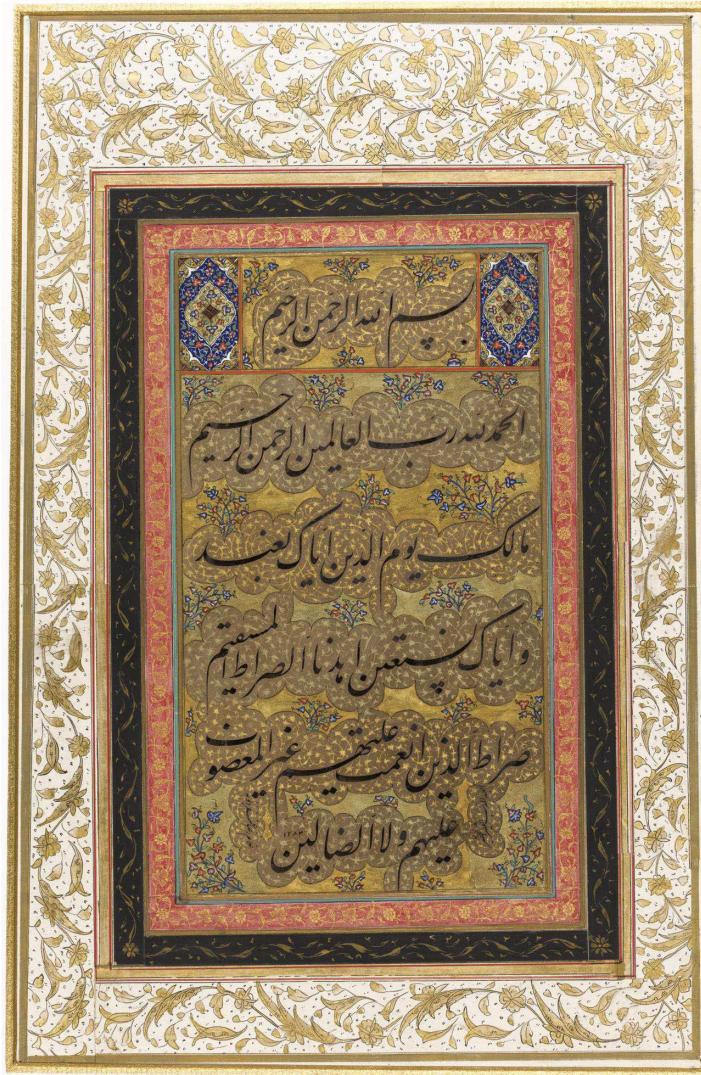
ESTIMATE 3,000 - 4,000 GBP

PROVENANCE

ex-Collection Mr Barbier de Meynard

Arts of the Islamic World

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LOT 54

‡

**AN ILLUMINATED ALBUM PAGE OF CALLIGRAPHY: SURAT AL-FATIHA, BY GHOLAM REZA, PERSIA, QAJAR,
DATED A.H. 1284/ A.D. 1867**

Ink, gouache and gold on paper, 6 lines of fine nastaliq script in black ink within cloud bands filled with interlacing vines, and interspersed with polychrome flowers, headpiece with panels of coloured and gold foliate cartouches, signed lower left, laid down on an album page with coloured scrolling borders, ruled in blue, red and gold

central panel: 23 by 12.3cm. leaf: 35 by 23cm.

ESTIMATE 6,000 - 8,000 GBP

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LOT 55

AN OTTOMAN CALLIGRAPHIC PANEL SIGNED BY SALIH RUSHDI, DATED A.H. 1256/A.D. 1840, AND PRAYER BOOK, TURKEY, 19TH CENTURY

Arabic manuscript on paper, 12 lines to the page written horizontally and diagonally in cartouches and cloud bands against grounds of blue and gold with floral decoration, ruled in gold with a wide blue outer margin; the prayer book with 89 leaves, 13 lines to the page written in black naskhi script, 3 illuminated headpieces in blue and gold, illustrations of Mecca and Medina heightened with gold, in leather binding with gilt floral decoration

26.9 by 22.2cm; 17.7 by 12.2cm.

ESTIMATE 3,000 - 4,000 GBP

Arts of the Islamic World

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LOT 56

‡
TWO OTTOMAN CALLIGRAPHIES: A CALLIGRAPHIC PANEL BY HAFIZ OTHMAN, TURKEY, DATED A.H. 1093/A.D. 1681 AND A DECORATIVE STUDY IN THE FORM OF A TUGHRA, TURKEY, 19TH CENTURY

Arabic manuscript on paper heightened with gold, 5 lines of text written in naskhi script in black ink on cream paper, two side panels decorated with gold flowers and use of blue, signed and dated in the left panel, scrolling floral borders ruled in gold; the larger with tughra design in gold on stout paper interspersed with blue leafy scrolling flowers

20.6 by 13.2cm; 35 by 27.7cm.

ESTIMATE 3,000 - 5,000 GBP

CATALOGUE NOTE

Arts of the Islamic World

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LOT 57

‡

TWO OTTOMAN GILT-STAMPED LEATHER BINDINGS, TURKEY, MID-16TH AND 16TH/17TH CENTURY

The larger binding with gold block-stamped border and central scalloped medallion with dense foliate decoration, red doublures with corner panels and central medallion of fine gold filigree work on blue ground, outlined in gold; the smaller binding of a similar design, the gold stamped borders with some flowers in red

45.5 by 26.4cm. max. 25.3 by 17cm. max.

ESTIMATE 4,000 - 6,000 GBP

Arts of the Islamic World

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LOT 58

TARIH-I FETH-I EğRI, THE CONQUEST OF EGRI BY TA'LIQI-ZÂDE SUHBī CHELEBI, TURKEY, FIRST HALF 17TH CENTURY

Ottoman Turkish manuscript with 10 miniatures in gouache heightened with gold, 27 leaves, 15 lines to the page in 2 columns of neat naskhi script written in black ink, catchwords and subheadings in various colours, in a gilt-stamped ebru paper binding

30.2 by 18.6cm.

ESTIMATE 25,000 - 35,000 GBP

PROVENANCE

ex-Collection François Bamillet-Lequenne.

CATALOGUE NOTE

This manuscript is a rare copy of *The Conquest of Eğri*, by Ta'liqi-zade Suhbi Chelebi (d.1599) bearing the personal seals of (most probably) Sultan Suleyman II (r.1687-1692) and Mahmud I (r.1730-1754). According to the note on f.1a, the manuscript was owned by Grand-vizier Ibrahim Pasha who acquired it in A.H. 1097/A.D. 1685.

The Conquest of Eğri, also known as *Shahnâma-i Mehmed Khân*, is the third of three *shahnâmas* written in Turkish, under the reign of Sultan Mehmed III (r.1595-1603). This work is written by Ta'liqi-zade Suhbi Chelebi who replaced Loqman as the court historian and who in this case worked under the pseudonym Nisari. The manuscript explains the reasons for the campaign of Eğri (Erlau), in which the Sultan personally took part, and gives details of its siege, the assault, and the victorious return of the Sultan to Istanbul. The manuscript also recounts the defeat of the armies of the Habsburg Archduke Maximilian at the battle of Haçova (26 October 1596). The text is written entirely in verse with some passages in prose for headings, and was composed in the first half of the seventeenth century. The story is preceded by a Persian poem (f.2) from the *Timurnama* with the Turkish translation (f.3).

The absence of a colophon does not allow us to know the name of the copyist, the date of composition or the name of the addressee. However, it is believed that this manuscript was executed in Istanbul, in the workshops of the Imperial Palace of Topkapi, at the end of the sixteenth century or early seventeenth century. Similarly, whilst we do not know the name of the miniaturist, it is possible that it is Nakkas Hasan Pasha, artist and author of twelve miniatures made for the Shah-name-i Sultan Mehmed III preserved at the Library of Topkapı Palace (see F.E. Karatay, *Topkapı Sarayı Müzesi Kütüphanesi, Türkçeye Yazmalar Kataloğu*, Istanbul, 1961, n° 2030 ; Zeren Tanındı ; « Nakkas Hasan Pasa », Sanat, n° 6 (juin 1977), p.114). The illuminated frontispiece (f.4) is rendered with inks of different colours (orange, purple, red, indigo and blue) whilst the ten miniatures, typical of the Turkish school, are most attractive although curiously two of them are unfinished (f.34-35).

The texts and seals of the first page (f.1) allow us to trace the history of this manuscript. The seal at the top is that of Sultan Süleyman II (r.1687-1692), and is placed alongside text stating that the manuscript comes from the Grand Vizier Ibrahim Pasha (who inherited the highest office of the Ottoman Empire after his predecessor Kara Mustafa Pasha was executed following the defeat of Ottoman troops at the Battle of Vienna in 1683). Thereafter, the manuscript came into possession of Sultan Mahmud I (r.1730-1754), who recorded it in his library as evidenced by the seal of its foundation (*vakfi*) placed at the centre of the page, and the words just below, *Harem-i Humayun* (Imperial Harem). The small seal at the bottom of the page bears the name of a certain Alim Mustafa. Given that his seal is dated A.H. 1215/A.D. 1800, it can be assumed this manuscript was acquired by the private library of Sultan Mahmud I at some point in the mid to late eighteenth century.

Mehmed III, who was educated outside the capital, in the small Anatolian town of Manisa, ascended the Ottoman throne on 27 January 1595. Upon arrival in Istanbul, the grand vizier and all the dignitaries of the empire came to pay tribute to him kissing the hand, the end of his sleeves, and bowing before his throne. Shortly after the funeral of his father, Sultan Murad III (1574-1595), Mehmed III put to death his seventeen brothers. Three days after his arrival, Mehmed III distributed to the army one hundred thirty scholarships and ten thousand ducats each, for this use. This event can be seen in the first of the manuscript miniatures.

Miniatuer 1 (f.30-31): We read in the clouds: "His Majesty the Sultan Mehmed ascended the throne of Félicité / Important was the sound of tymbales / Soldiers kissed his hand, and donations are released / the khans of Crimea were assembled "

On 21 June 1596, Mehmed III, preceded by bombers and musketeers on foot, lancers on horseback, and the janissaries of Istanbul. The army came to camp in the plain of Egri (21st September) and were refused entry to the city by its inhabitants. The Sultan thus ordered the attack on the fortress that was taken on October 12th. Thirteen days later, the Ottoman and Habsburg armies prepared to do battle, with the Turkish Sultan taking up position with the sacred banner in the middle of the Ottoman troops. On the front, as illustrated in the miniature, artillery at the bottom right is linked by channels and forms a formidable line of defence. The right wing is commanded by the governors (*beylerbey*) of Anatolia, Karaman, and of Halepa Marach; the left wing by those of Roumelia and Temechvar, and Governor Diyarbekir leads the vanguard under the command of the renegade Genoese Cigala. A church near the ford of a marsh is occupied by janissaries and also provides a few guns. At around noon, the Hungarian and German forces invaded part of the army where the sultan stood. With the danger approaching, the sultan

withdrew behind the luggage in the tent of the chief *müteferrika*. The battle had essentially already been won by the Hungarians and Germans, as they had captured 109 guns, and the day ended when the soldiers, despite the orders of Archduke Maximilian, being cast on the Sultan's tent where all the people of the imperial house defended as best they could with sticks, knives, and pins (see the scene shown in the bottom of the miniature).

Taking advantage of this disorder, Cigala came suddenly with the cavalry of the avant-garde and fell on their backs. In less than half an hour the enemy troops were turned back in the marshes. More than fifty thousand men perished in the swamps and ten thousand gold ducats and ninety-five of the most beautifully made German guns fell into the hands of the victors. The Ottoman victory at Haçova, 26 October 1596, remarkably illustrated through these two miniatures, is regarded by historians as one of the greatest victories.

Miniatuer 2 (f.34-35): "Having done all their duty, God exaucé their prayers / Drawing the sword he made his prayer shield / [so] that the enemy was in a dirty situation "

At the announcement of the return of Mehmed III, his mother, Safiye Sultan Valide Sultana, went to wait in the palace of Pasha Davud suburb with all the other women in the harem.

Miniatuer 3 (f. 40-41): "When the king arrived at the esplanade Davud Pacha, heralds paved the way / With widely distributed gold crowns removed from the shackles of his horse shoes"

The Sultan spent a night at Pasha Davud, and the next day made a triumphal entry into the capital, with the Vizier, clerics and mufti as part of his imperial escort, distinguished by the banner of the Prophet. All the streets which Mehmed III passed through were strown with rich fabrics and sheets of different colours. Precious textiles were laid upon the ground to be crushed by the imperial courier.

*Miniatuer 4 (f. 44-45): "They are dispersed at the sight of the Sultan, brought ten trays of jewellery / The jewels covered the soil of many fairy tales (*peri*) found was a wealth of jewels"*

Miniatuer 5 (f. 48-49): "The sovereign of the world went happily to the flag / which is honoured by the crown and the throne / The moon with the Pleiades are the veil, put an end with a greeting to the Book".

The author

Subhi Çelebi Mehmed bin Mehmed el-Fenari (d.1599), better known under the name Ta'lîkî-zade spent over forty years of his life to serving the Ottoman government (Bursalı; Mehmed Tahir, *Osmanlı*; *Müellifleri*, İstanbul, 1342/1923, III, p.34). His career can be divided into three stages: from 1562 to 1574, when he held the post of secretary (Katib) in the Anatolian city of Manisa in the house of Prince Murad. From 1574 (the date of accession to the throne of Murad III) to around 1590, Ta'lîkî-zade occupied the position of scribe in the Imperial Divan (*Divan-i Humayun*), the Council of the Grand Vizier. Henceforth he accompanied the Ottoman armies on the battlefield as a scribe which included involvement in campaigns against the Safavids of Persia during the years 1578-1590. From 1590 until his death in 1599, he took the post of official historiographer (*sehnâmeci*) to the court. In this capacity he participated in the Hungarian campaigns of 1593-1594 and the 1596 conflict against the Habsburgs. He disappeared in 1599 and it appears likely that he was killed on the battlefield.

The literary works of Ta'lîkî-zade

Ta'lîkî-zade is the author of six works of literature. With the exception of one, they only exist as a single copy:

Firasetnâme, Physiognomical Treaty in prose and verse, dedicated to Sultan Murad III (1574-1595), 62 leaves, 4 miniatures, kept in the Bibliothèque Nationale de France, *Manuscrit Oriental Turkish Supplement No.1055*.

Gûrcistan Seferi, The campaign in Georgia in 1584, 33 leaves, 1 miniature, in the Topkapi Palace Library, Revan 1300.

Murad-name veya Tebrizîye, The campaign of Osman Pasha and the taking of Tabriz on Safavid Persia, 59 leaves, in the Topkapi Palace Library, Revan 1299.

After his appointment as official historian, Ta'lîkî-zade produced the following three works:

Semâ'ilnâme-Al-i 'Osman, Presentation of the Ottoman dynasty, 125 leaves, 12 miniatures, in the Topkapi Palace Library, Ahmed III 3592. There is also an incomplete version, probably a draft, held in Vienna.

Sehnâme-i Humayun, A History of Ottoman campaigns in Hungary Murad III (1593-1594), 123

leaves, 3 miniatures, composed in early 1596, in the Museum of Turkish and Islamic Arts, Istanbul.

Egri Fethi Târîhi, The campaign of Egri, Hungary by Mehmed III in 1596, 74 leaves, 4 miniatures, in the Topkapi Palace Library, Hazine 1609.

Unlike all those listed above, the present manuscript of Ta'lîkî-Zade is written entirely in verse (with some prose for the headings). To the best of our knowledge, it is also the only Egri manuscript in existence to include an illustration of Mehmed III's coronation.

Arts of the Islamic World

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LOT 59

AN OTTOMAN MAP OF BELGRADE, OTTOMAN PROVINCES, DATED A.H. 1284/A.D. 1867

Ink and Gouache on paper, laid down on linen, with Ottoman Turkish text

134.2 by 98.5cm.

ESTIMATE 10,000 - 15,000 GBP

CATALOGUE NOTE

inscriptions

Top right corner, in red letters, inside a wreath:

'A map of Belgrade Castle, in the Ottoman Empire, in the European part, located in Serbia (Serbistan), between Hungary (Macaristan) and Khravadistan (Croatia?), bordering the provinces of Temişvar (Timisoara in Romania) and Seyram'.

Top left, in red letters, in a rectangle with a leaf border:

a couplet in praise of Belgrade:

'It is written that Egypt and Syria are both but the ornament of Baghdad,

Travelling the whole world, there isn't the like of Belgrade'

Top left, in red letters, in box with thick red border (summarised):

The cartographer laments the mistakes in the map, and excuses his lack of training. He says that the map came into being following a meeting with various men of knowledge, during which it was desired that the mistakes of former maps should be corrected. The cartographer explains that the map shows the various fortifications, including the c. 36,000 palisades erected in the time of the governor Abdulrahman Pasha, as well as various places and streets in the surrounding area. The cartographer explains that from the Istanbul gate (İstanbul kapisi), on the exterior walls at the very bottom of the map, to the Finger Gate (Parmak kapisi), shown at the top right of the map, is about 25 minutes walk. The date of completion is given as 1284, corresponding to 1867-8. This is the year that the Ottomans ceded Belgrade, though no mention of this is made on the map.

Along the upper left hand side of the page:

1) A key to the surround area, giving colours for shops and commercial buildings, mosques, hammams, dervish lodges etc.

2) A key to the fortress itself

Along the bottom are four views of the city and fortress from various angles.

Ottoman maps such as the present example draw on a cartographic tradition that arose in the wake of Sultan Mehmed II's increase in the patronage of art and architecture in the mid-fifteenth century. An official court historian was appointed to chronicle the Ottoman dynasty and the series of *sahnames* (royal histories) that followed came to be illustrated by the first half of the sixteenth century and took their place within Ottoman historiography as records of the might and power of the Ottoman Empire. Whilst urban topography was essentially non-existent within the overall context of Islamic painting before the first half of the sixteenth century, a distinctive Ottoman cartographic element becomes apparent in manuscript illustration. Indeed the illustrated histories of the Ottoman Empire are now considered an important addition to the corpus of Turkish miniature painting. For a discussion of Ottoman maps and illustrations from the sixteenth century see J.M. Rogers, 'Itineraries and Town Views in Ottoman Histories', in J.B. Harley (Ed.), *History of Cartography*, vol.2, Book I, Chicago, 1992, pp.228-255.

Arts of the Islamic World

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LOT 60

w †

**AN OTTOMAN SILK VELVET AND METAL THREAD COVERLET OR HANGING WITH THE TUGHRA OF MAHMUD II
(R.1808-39), TURKEY, 19TH CENTURY**

of square form, the purple silk ground embroidered with gilt metal threads, decorated with pseudo-inscriptions and foliate bands, enclosing the central tughra of Mahmud II above tasselled roses flanked by star and crescent motifs, the corners with intricate vase-form sprays interspersed with garlands and star-shaped flowerheads, with an outer border of arched foliate scrolls, mounted on a stretcher

165.2 by 180.5cm.

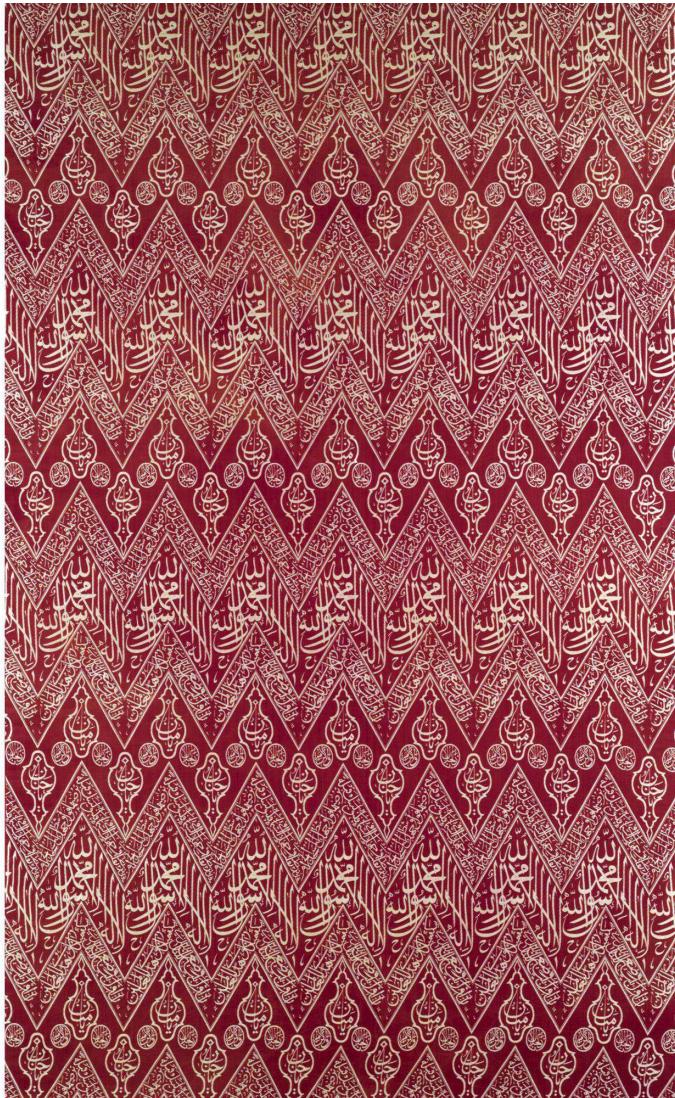
ESTIMATE 8,000 - 10,000 GBP

CATALOGUE NOTE
inscriptions

Repetition of a phrase (undeciphered).

Arts of the Islamic World

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LOT 61

AN OTTOMAN WOVEN SILK CALLIGRAPHIC TEXTILE, TURKEY, 18TH CENTURY

the dark red silk ground woven with cream silk thread, divided by horizontal chevrons into a series of alternating wide and narrow bands decorated with calligraphic inscriptions in vigorous *muhaqqaq*, with cartouches flanked by two roundels on each side, mounted on board

116.4 by 71.3cm.

ESTIMATE 20,000 - 30,000 GBP

CATALOGUE NOTE

inscriptions

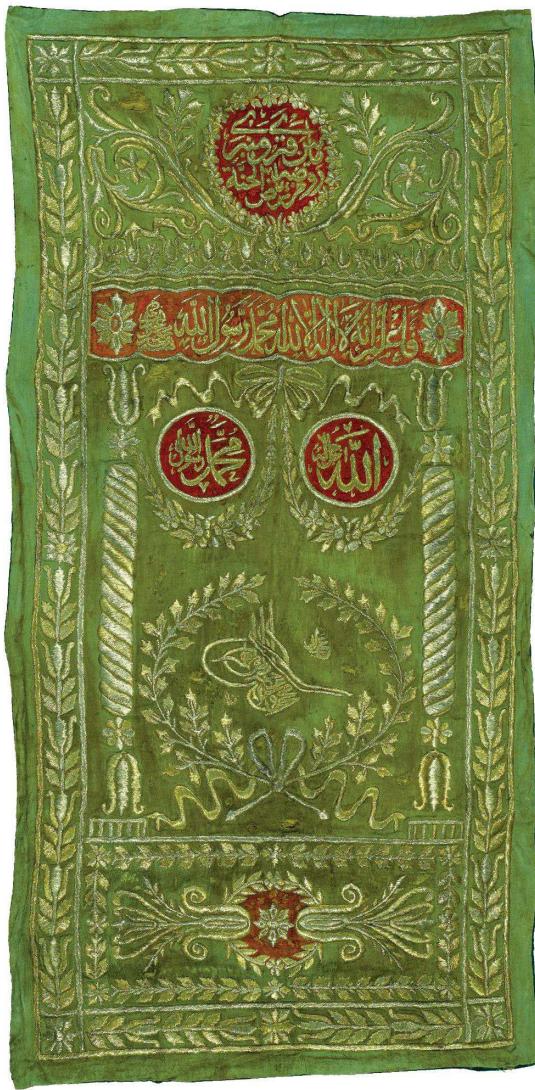
In bands, repetition of:

- 1) The *shahadah*.
- 2) Qur'an, surah *Al 'Imran* (III), 96.
- 3) In small cartouches: Invocations to God.
- 4) Qur'an, surah *al-Baqarah* (II), parts of 144.

A near identical 18th century silk lampas is illustrated in P.L. Baker, *Islamic Textiles*, London, 1995, p.94. Another similar panel, dated to the 18th century, is in the Metropolitan Museum of Art, New York (see *Meisterwerke aus dem Metropolitan Museum of Art, New York*, Berlin, 1981, no.114, pp.268-9).

Arts of the Islamic World

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LOT 62

W

AN OTTOMAN SILK AND METAL-THREAD CURTAIN, WITH THE TUGHRA OF SULTAN MAHMUD II (1223-55/1808-39)

of rectangular form, the green silk ground applied with red and orange cartouches and roundels, embroidered with silver and silver-gilt metal threads, with central roundels below a calligraphic band and roundel at peak, the *tughra* of Sultan Mahmud flanked by two spiralling columns and framed by a pattern of foliate and floral motifs

101 by 204.5cm.

ESTIMATE 30,000 - 50,000 GBP

CATALOGUE NOTE
inscriptions

In the roundel: A *hadith* of the Prophet.

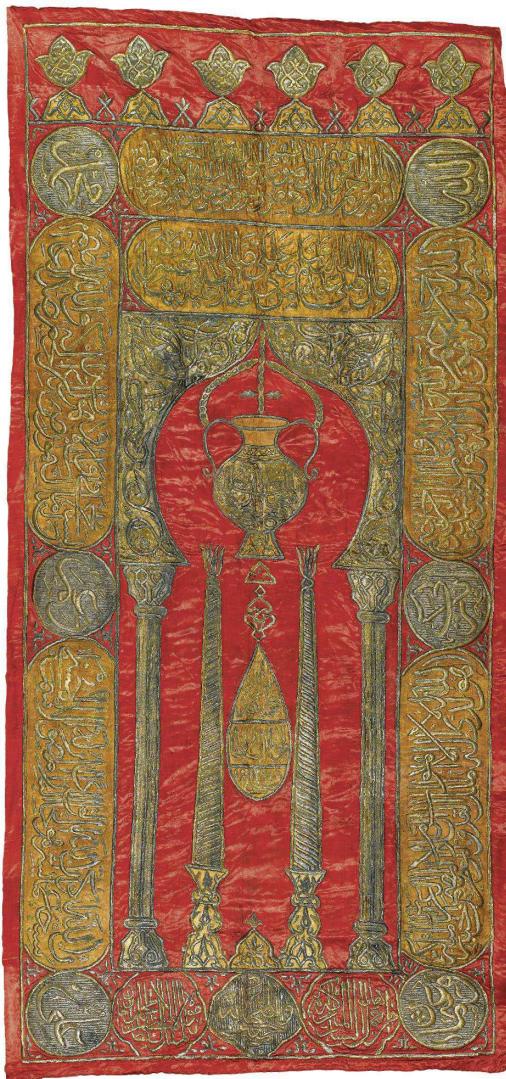
In the middle panel: Qur'an surah *Muhammad* (XLVII), parts of 19, followed by 'Muhammad the Messenger of God', followed by the signature of Sultan Mahmud in *tughra* form: 'Mahmud the conqueror son of 'Abd al-Hamid wrote it'.

In the two roundels: The *shahada*.

With the *tughra* of Sultan Mahmud II (A.H. 1223-55/A.D. 1808-39).

Arts of the Islamic World

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LOT 63

W

AN OTTOMAN SILK AND METAL THREAD RED-GROUND CURTAIN, TURKEY OR EGYPT, CIRCA 19TH CENTURY

of rectangular form, the red silk ground embroidered with silver and silver-gilt threads with a central stylised mihrab enclosing a hanging lamp framed by panels of calligraphic roundels and cartouches, the arcade with alternating palmettes

299 by 142cm.

ESTIMATE 60,000 - 80,000 GBP

CATALOGUE NOTE
inscriptions

In the long cartouches in the borders: Qur'an, surah *al-Hashr* (LIX), 22-24.

In 6 roundels in the borders: The names: God, Muhammad, Abu Bakr, 'Umar, 'Uthman and 'Ali.

In 2 roundels in the lower border:

amara bi-'amal hadha al-sitarah al-mubarakah/mawlama al-malik al-a'zam al-sultan muhammad khan

'Our Lord the most great king Sultan Muhammad Khan ordered the making of this blessed cover'

In the top horizontal band: Qur'an, surah *al-Hujurat* (XLIX), 3.

In the lower horizontal band: A *hadith* of the Prophet.

In the lamp, in mirrored form: Qur'an, surah *al-Fath* (XLVIII), 1.

In the tear-shaped cartouche:

mawlama al-sultan/ muhammad khan 'azza allah nasrahu / fi sana 1295

'Our Lord, the Sultan, Muhammad Khan, may God glorify his victory in the year 1295 (A.D. 1878)'

Arts of the Islamic World

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LOT 64

W

AN OTTOMAN SILK AND METAL THREAD BLUE-GROUND CALLIGRAPHIC BELT, EGYPT, CIRCA 1820-22

of rectangular form, the blue silk ground embroidered with silver and silver-gilt threads with a monumental frieze preceded by a coloured ground roundel with radial inscriptions, the border with scrolling tendrils

750 x 69cm.

ESTIMATE 60,000 - 80,000 GBP

CATALOGUE NOTE
inscriptions

Qur'an, *surat al-baqara*, II, 197.

In the roundel, Qur'an, *surat al-ikhlas*, CXIV.

On the back:

Two Arabic inscriptions in a personal hand in blue and red ink:

tamma wad' hadhihi al-qit'ah al-mubarakah bi-tasarruf ma'ali al-jannab... fi masr al-mahrusah
1236

"The placing of this blessed piece was completed on the order of His Honourable Excellency... in Cairo A.H. 1236/ A.D. 1820".

And another including the date "Shawwal A.H. 1238/ A.D. 1822".

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 65

W

A RARE OTTOMAN SILK AND METAL-THREAD CALLIGRAPHIC PANEL, TURKEY OR NORTH AFRICA

of rectangular form, the navy-blue silk ground embroidered with light-green silk thread with a long calligraphic inscription flanked by calligraphic roundels at each end, the borders of red silk embroidered with gold silk kufic inscriptions

104 by 576cm.

ESTIMATE 60,000 - 80,000 GBP

CATALOGUE NOTE
inscriptions

In the main central band: Qur'an, surah *al-'Imran* (III), 97.

In one roundel: surah *al-Ikhlas* (CXII).

In the other roundel: surah *al-Ahzab* (XXXIII), 40.

In the red bands, in Kufic:

- 1) Repetition of a phrase, which is similar to a quotation that appears 3 times in the Qur'an, surah *al-Tawba* (IX), parts of 33; surah al-Fath (XLVIII), parts of 28 and surah *al-Saff* (LXI), parts of 11.
- 2) Repetition of a prayer for the four Orthodox Caliphs and all of the remaining friends [of the Prophet].
- 3) Repetition of surah *al-Ikhlas* (CXII).
- 4) Repetition of surah *al-Ahzab* (XXXIII), 40.

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 66

A PORTRAIT OF A DANCING GIRL, SIGNED BY MUHAMMAD BAQIR, LATE ZAND, PERSIA, DATED A.H. 1192/A.D. 1778

Oil on canvas, signed 'ya Baqir al-'Ulum', and dated in cream in the upper section

150 by 80cm.

ESTIMATE 40,000 - 60,000 GBP

LITERATURE

Published: Ames, F., "A Kashmir paradigm: Qajar and Zand Painting as evidence for shawl dating", *Hali* 139, March-April 2005, pp.70-71.

CATALOGUE NOTE

The artist Muhammad Baqir is known as one of the superlative masters of his time; flourishing from the 1740s to the 1800s, he, like his contemporaries, was an extraordinarily versatile artist who worked in oil, water-colour, lacquer, enamel and on murals. In the company of such gifted artists as Muhammad Sadiq (1740s-90s), Muhammad Zaman III (1750s-90s) Abu'l Hasan Ghaffari (1780s-90s) and Mirza Baba (1789-1810), Muhammad Baqir made a lasting impression on the Persian arts, impacting on the decorative vocabulary and the stylistic features of the next generation of artists under the Qajar aegis. This monumental portrait is one of a very few of the period that inspired the following generation of patrons and artists under the Qajars to produce similar portraits to act as politically loaded messages as well as simply decorative works of art.

Whilst the European influence is evident not just in the monumental size of the portrait but also in the recession of the background, the portrait keeps very much to the Persian ideal of beauty, with her rose-bud lips, pointed chin, sleepy eyes and long dark hair. There is a deep sensuality in her pose, and in the promise of her eyes; this psychological and emotional impact is a distinctive feature of Zandi portraiture with its interest in the emotive. Moreover the highly decorative elements in the richly rendered and luxuriously patterned textiles, as well as the two-dimensionality of the subject identify the painting as distinctly oriental and mark it as a masterpiece of the Zand period.

Arts of the Islamic World

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LOT 67

‡

A LARGE PORTRAIT OF FATH 'ALI SHAH QAJAR, SEATED AGAINST A JEWELLED BOLSTER ON A PEARL EDGED RUG, ATTRIBUTABLE TO MIHR 'ALI, PERSIA, QAJAR, DATED A.H. 1231/A.D. 1816

Oil on canvas, framed

169.5 by 109.5cm.

ESTIMATE 250,000 - 350,000 GBP

CATALOGUE NOTE
inscription

al-Sultan Fath 'Ali Shah Qajar

Of the small number of large-scale portraits of this monarch, only four are present in Western museum collections: one is in the British Library, London (Oriental and India Office Collections), one in the Musée Nationale de Versailles, Paris (on loan at the Louvre), and two are in the State Hermitage Museum, St. Petersburg. In addition, a standing portrait of Fath 'Ali Shah signed by Mihr 'Ali was formerly in the Art and History Trust Collection.

Thus a total of fifteen monumental portraits of Fath 'Ali Shah are recorded and published, as follows:

1. The present portrait: Fath 'Ali Shah seated against a jewelled bolster, attributable to Mihr 'Ali, dated 1816. Sotheby's London, 7 October 2009, lot 67.
2. Fath 'Ali Shah seated against a jewelled bolster, attributable to Mirza Baba and the court workshop, circa 1798; Sotheby's London, 9 April 2008, lot 63.
3. Fath 'Ali Shah seated against a bolster, 1810-1820, sold in these rooms 11 October 2006, lot 50.
4. Fath 'Ali Shah seated against a bolster, circa 1805, sold in these rooms 12 October 2004, lot 21.
5. Fath 'Ali Shah seated against a bolster, dated 1798-99: British Library, London, Oriental and India Office collections, inv.no.F116 (formerly in the commonwealth Relations Office); Raby, 1999, no.110, pp.38-39.
6. Fath 'Ali Shah seated on a chair, circa 1800-1806; Musée du Louvre, Paris, MV638 (on loan from the Musée National de Versailles); Diba and Ekhtiar, 1998, no.38, pp.181-2.
7. Fath 'Ali Shah standing, dated 1809-10; State Hermitage Museum, St.Petersburg, VR-1108; Diba and Ekhtiar, 1998, no.39, p.183.
8. Fath 'Ali Shah seated against a bolster, dated 1813-14; State Hermitage Museum, St. Petersburg, VR-1108; Diba and Ekhtiar, 1998, no.40, pp.184-5.
9. Fath 'Ali Shah standing, dated 1813; Sadabad Museum of Fine Arts, Tehran (formerly in the Negaristan Museum); Falk 1972, no.15, Keikavusi, no.8, 8a.
10. Fath 'Ali Shah standing in armour, dated 1814-15; formerly Art and History Trust Collection, Diba and Ekhtiar, 1998, no.41. pp.185-186, Soudavar, 1992, no.158, pp.388-9.
11. Fath 'Ali Shah seated on a chair, dated 1815; sold in these rooms London, 3 May 2001, lot 69.
12. Fath 'Ali Shah seated against a bolster, dated 1810; private collection; Sotheby's, London 26 April 1991, lot 186.
13. Fath 'Ali Shah seated against a bolster, circa 1810; private collection; Diba and Ekhtiar, 1998, no.42. pp.187-8.
14. Fath 'Ali Shah seated against a bolster, circa 1810; private collection; Robinson, 1964, pl. XXXVI.
15. Fath 'Ali Shah seated, circa 1798; private collection; Sotheby's, New York, 30 May 1986, lot 118, Diba and Ekhtiar, 1998, no.37, pp.180-1.

It is interesting to observe the common features among these portraits. In ten portraits Fath 'Ali Shah is seated on the ground on a jewelled rug against a jewelled bolster; in two he is seated on a chair; in three he is standing. In thirteen he is dressed in state ceremonial regalia, and in two he is dressed in a martial costume of jewelled armour. In eleven his headdress is of the familiar pointed jewelled crown (as in the present example); in two he wears a jewelled metal helmet, and in two he wears a cloth turban in Zandi style with jewelled features (these are both by Mirza Baba and are the earliest of the group). Several objects depicted in the present example are common to other portraits. A jewelled sword (a symbol of state) appears in ten others. A jewelled mace (another symbol of state) appears in seven others. A jewelled dagger, fastened behind his girdle, appears in all fourteen others. A short jewelled bottle appears in six others. The pose and costume of Fath 'Ali Shah in the present work closely resembles that in a manuscript of the *Diwan-i Khaqan*, painted by Mirza Babain 1802 (Royal Library, Windsor (Holmes Ms.A/4 RCIN1005020), see Raby 1999, no.111, pp.40, 42).

Many of these objects, and much of his dress and other accoutrements, were symbols of power and were obvious visual aspects of the iconography of royal authority. Their repeated use in this series of portraits was part of the political message that these images carried. The compositions and royal iconography brings to mind earlier traditions of royal portraiture, both oriental, including Sassanian rock-cut reliefs at Taq-i Bustan and other sites, medieval Persian miniature painting, early seventeenth-century Mughal royal portraiture (see Beach 1981, cat.nos.17a, 17b, 17c, pp.74, 78, 79), and western, such as the large-scale oil portraits of the English monarchs Queen Elizabeth I (see Hearn, nos.43, 45) and Charles I (Hearn, no.142), all of whom were intensely

occupied by ideas of empire and the politics of foreign affairs.

The large-scale court portraits of Fath `Ali Shah were produced for a definite political purpose. The intention must have been to actively demonstrate to the Iranians, and especially to foreign ambassadors, monarchs and governments, the majesty, wealth, grandeur and power of the Iranian monarch, and thus of Iran. To this end, many of these portraits were sent abroad with emissaries who had visited the Persian court, to be presented to their respective rulers to convey the superiority of the Persian emperor. The majority were sent westwards to European nations and this reflected the international political situation in Iran at the time, with Britain, France and Russia all competing for influence at Fath `Ali Shah's court. The portrait now in the British Library was presented via Lord Wellesley to the Court of the Directors of the East India Company in 1806; another was sent to the Prince Regent (later King George IV) in 1812 along with an illustrated manuscript of the *Diwan-i Khaqan* (Fath `Ali Shah's own poetry), which is now in the Royal Library, Windsor Castle (see Raby 1999, p.40); the portrait now in the Musée Nationale de Versailles was sent to Napoleon via the French envoy Amédée Jaubert in 1806; the two portraits in the State Hermitage Museum, St. Petersburg, were formerly in the Gatchina Palace Museum and were almost certainly sent as politically loaded gifts to the Tsar.

Fath `Ali Shah was the second ruler of the Qajar dynasty. Born in 1771, he succeeded his uncle Agha Muhammad in 1797, and reigned until his death in 1834. This was a time of enormous change both at home and abroad. The European powers were competing for the riches of the East and the associated trade, and were keen to foster political and commercial ties in the Middle East and especially South and East Asia. Britain, France and almost all the other countries of Europe were engaged in the Napoleonic Wars, which lent a military and strategic significance to their potential alliances in the East. The competition among the foreign powers for influence at Fath `Ali's court is illustrated by the case surrounding the visit of the envoy Sir Harford Jones in 1809-11. The Persians, having received no support from the British in repelling Russian attacks in the Caucasus, concluded the Treaty of Finkenstein with the French in 1807. The British reacted with alarm and simultaneously sent two envoys to Persia - Sir Harford Jones from London and General Sir John Malcolm from India. These two, and subsequent envoys, managed to repair most of the damage caused by earlier neglect, and thereafter the competition between France and Britain in Iran was more evenly balanced. The attentions that the foreign powers paid to Fath `Ali Shah were highly flattering to him, as well as being politically necessary, and they fanned the flames of his vanity. They were a welcome contrast to some of the domestic failures of his reign, which saw him lose a good deal of territory to the Russians in the Caucasus, and most of the eastern dominions in Central Asia. The present portrait and the others in the series are a result, both politically and artistically, of this combination of factors: his vanity, which led to artistic patronage and especially to portraiture of his own image; the local political scene, for which he needed to convey the image of unquestionable power, strength, majesty and the glory of the monarchy to his own people; and the international political situation, for which he needed to project a similar official image, but also to represent the nation of Persia in the international arena as well as its monarch. However, vanity and politics aside, it is worth remembering that these portraits of Fath `Ali Shah were also accurate representations of the person and splendour of the king, of how he actually looked and what he actually wore. The following account is interesting in relation to these portraits:

"The court of Persia is one of the most magnificent and splendid in the world, and the greatest ceremony is used on the presentation of a person of rank to his Majesty Futtah Ali Shah, the Shadow of God upon Earth....The king, covered with jewels of a costly description, wearing on his head the Taj or crown....sitting on a throne richly carved and studded with precious stones, and his back supported by an embroidered pillow. His beard, the admiration and delight of his people, descends to his girdle; on his arms he wears two large diamonds called the Mountain of Light and the Sea of Splendour, and when the sun's rays fall upon him it is impossible to look on the Threshold of the World's Glory with any steadiness." (From the caption to *The Court of Persia*, printed in 1834 by Robert Havell, London).

The artist Mihr `Ali, who was active from 1798 to 1815, was the foremost portrait painter of the early period of Fath `Ali Shah's reign. He painted at least twelve life-size oil portraits or smaller églomisé paintings of the monarch, and seems to have been something of a favourite, as he was also asked to execute the decoration of the `Imarat-i Naw palace in Isfahan. His skill as an artist lay not just in technical aspects of painting but also in his ability to capture the grandeur, power, majesty and wealth of the emperor, and to convey this to the viewer. This ability was of prime importance in adequately conveying the paintings' political message to the rulers and governments who were to receive them, and in satisfying Fath `Ali Shah's self-image.

For further discussion, see:

L. Diba M. Ekhtiar, *Royal Persian Paintings: The Qajar Epoch 1785-1925*, New York, 1998,

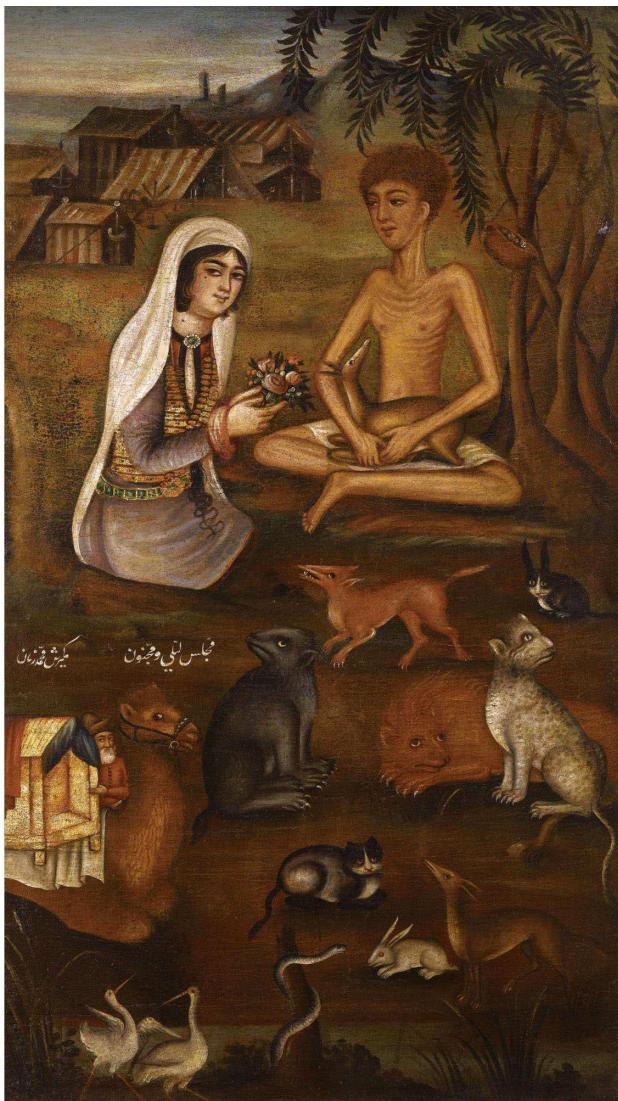
pp.30-49, pll.174-188.

S.J. Falk, *Qajar Paintings*, London, 1972, pp.22-24, pll.34-39.

Guadalupi (ed.), *Qajar*, Milan, 1990, pp.67-71.

Arts of the Islamic World

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LOT 68

‡

A PORTRAIT OF MAJNUN AND LAYLA, BY MUHAMMAD ZAMAN III, PERSIA, ZAND, CIRCA 1770

Oil on canvas, signed 'kamtarin muhammad zaman' in white at the middle left, framed

139.2 by 85.5cm. framed

ESTIMATE 20,000 - 30,000 GBP

CATALOGUE NOTE
inscriptions

The painting is identified as: 'Assembly of Layla and Majnun'

Signed as: 'Muhammad Zaman'

Primarily a lacquer painter, 'the third' Muhammad Zaman (who also used the signatures *Aqa Zaman* and *Ya Sahib al-Zaman*) was a talented portraitist as well as a painter of poetic romances, birds and flowers. He appears to have been present at the court of Lutf 'Ali Khan Zand (r.1789-94) although due to the lack of exact dates for his lifetime it is unclear which early Qajar leader he served.

A further oil painting by Muhammad Zaman, of Bahram Gur on horseback, was sold in these rooms 23 April 1997, lot 161, whilst another example, of Yusuf and Zuleykhā, sold in these rooms 16 October 1996, lot 75. A third painting by the artist depicts Khosrow and Shirin and was sold at Drouot, Paris, 12 December 1975. A final portrait of a 'Nobleman Wearing a Zand Turban' by Zaman III is illustrated in Diba & Ekhtiar 1998, p.191, pl.44. A close inspection of all these paintings reveals strong similarities, including the treatment of the facial features, details of costume and the textile patterns.

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LOT 69

‡

A PORTRAIT OF 'ALI, HASSAN AND HUSAYN, SIGNED BY ISMA'IL JALAYIR, PERSIA, QAJAR, 19TH CENTURY

Ink with use of colour on paper

15.3 by 13cm.

ESTIMATE 10,000 - 15,000 GBP

CATALOGUE NOTE

Works by the well-known Qajar artist Isma'il Jalayir are extremely rare and sought after, partly due to the artist's habit of destroying paintings that did not entirely satisfy his own standards. Due to the medium and small size of this particular work, it is possible that it may have originally been destined for a piece of lacquerwork.

In this painting we witness one of Jalayir's favourite scenes, that of Imam 'Ali, with his two sons Hassan and Husayn. Also at 'Ali's side are two attendants, one of whom is the Ni'matullah Sufi leader and dervish Nur 'Ali Shah (d. 1797), depicted with an axe. A similar scene can be found in another of Jalayir's works, a sheet of decorated calligraphy (Sotheby's, 12 October 2004, lot 31) signed by the artist, in which it appears within the terminal ya of the word 'Ali in a large line of black calligraphy.

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LOT 70

‡

TWO PERSIAN MINIATURES OF THE BATTLE OF KARBALA, PERSIA, QAJAR, CIRCA 1850

Ink and gouache heightened with gold on paper, 11 lines or fewer to the page in 4 columns of *nasta'liq* in black ink with double intercolumnar rules, headings in red on gold ground cartouches with blue foliated spandrels, rectos with 23 lines of text, ruled in colours and gold, both miniatures depicting Imam Husayn cleaving Amr ibn Abdawud in twain using 'Ali's 'Dhu al-Fiqar' sword during the Battle of Karbala

43 by 26.7cm.

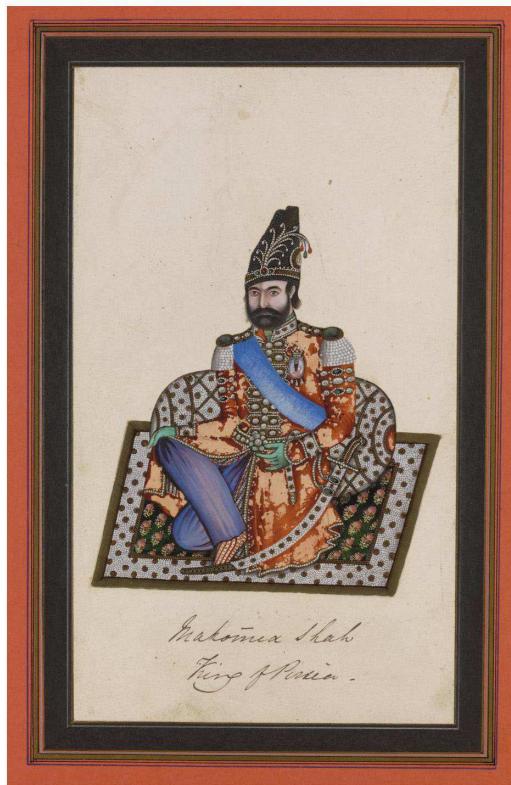
ESTIMATE 3,000 - 5,000 GBP

CATALOGUE NOTE

An illustrated leaf from the same manuscript can be found in the collection of Prince and Princess Sadruddin Aga Khan (see Sheila R. Canby, *Princes, Poets & Paladins*, London, 1998, p.95, no.68).

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LOT 71

‡

TWO WATERCOLOUR PORTRAITS OF FATH 'ALI SHAH & MUHAMMAD SHAH, PERSIA, QAJAR, CIRCA 1840

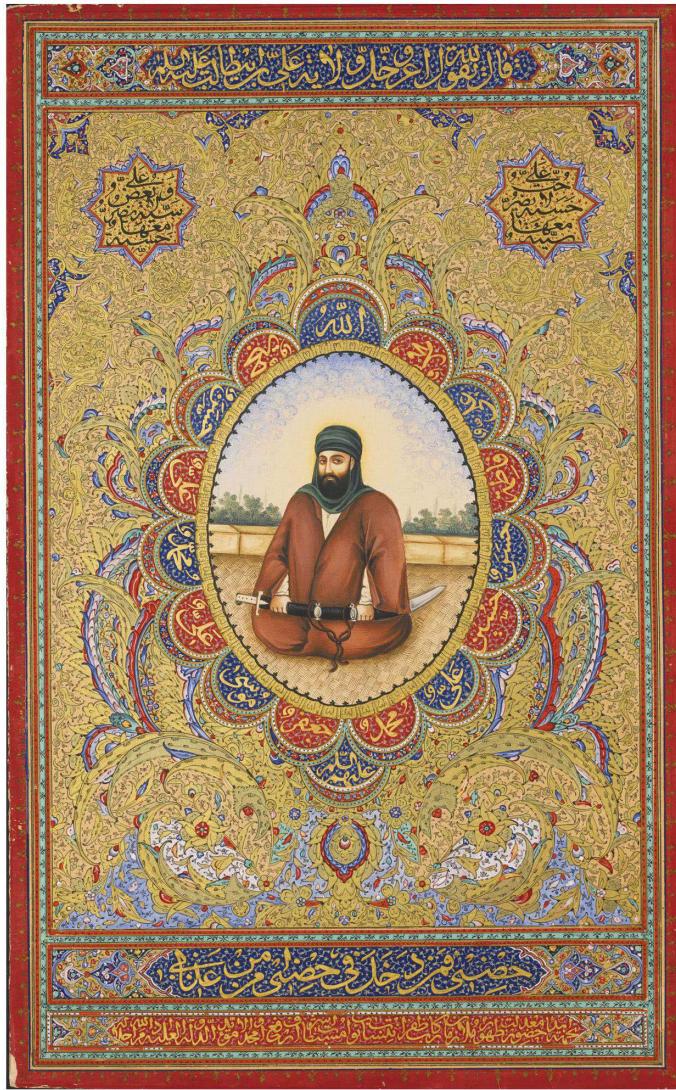
Watercolour on paper, heightened with gold, each laid down on an album page, the first depicting Fath 'Ali Shah standing in green slippers and a pink bejewelled robe, the other showing the less frequently depicted Muhammad Shah with blue sash of the order and sword sitting on a sequin-set carpet against a bolster with ink inscription beneath, both ruled in colours and gold

central panels: 21.1 by 12.3cm. leaves: 37 by 22.5cm.

ESTIMATE 3,000 - 4,000 GBP

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LOT 72

‡

AN ILLUMINATED PORTRAIT OF IMAM 'ALI, PERSIA, QAJAR, LATE 19TH CENTURY

Ink, gouache and gold on paper laid down on an album page, the central portrait depicting the sitting figure of Imam 'Ali with halo and a sword across his knees, underneath a blue sky made up of celestial faces, framed by inscriptive semi-roundels giving sacred names amid a dense ground of scrolling gilt and coloured vegetation with inscriptive cartouches above and below

34.5 by 22.4cm.

ESTIMATE 3,000 - 4,000 GBP

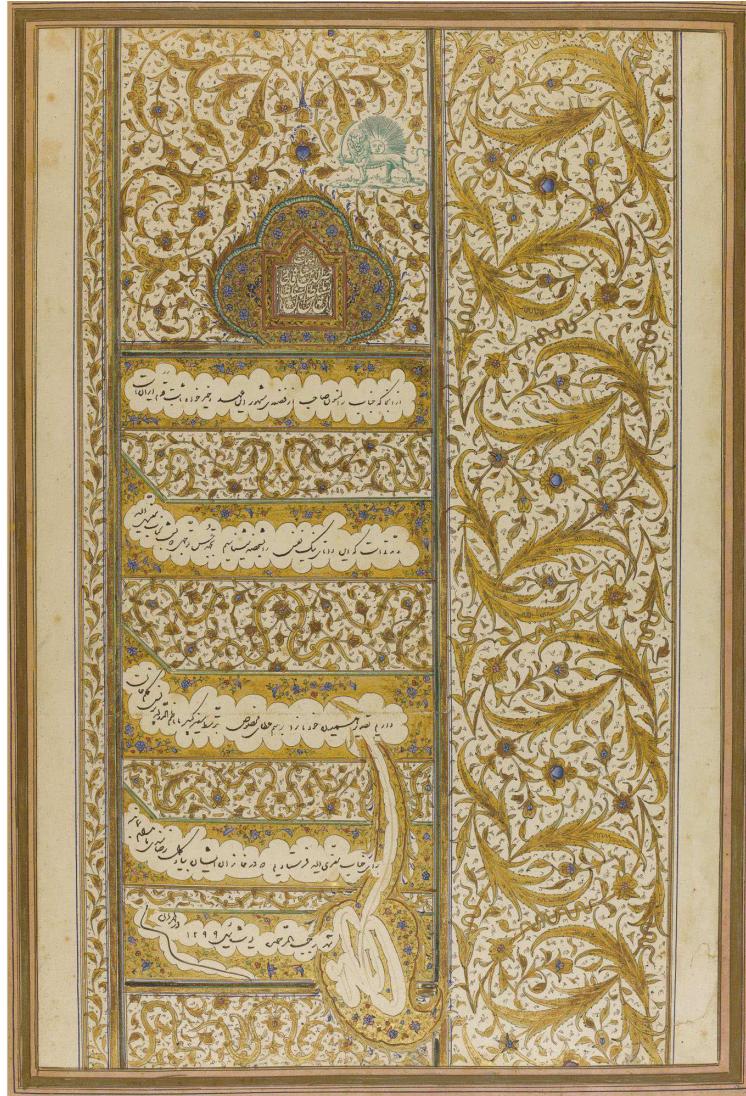
CATALOGUE NOTE
inscriptions

The image of Imam 'Ali with a *hadith* of the Prophet and the names of 'The Fourteen Innocents'

A dedication note indicates that it was a gift for Mu'ayyid al-Dawlah. He is to be identified with Abul-Fath Mirza son of Husam al-Saltanah and a son-in-law of Nasir al-Din Shah. He received the title Mu'ayyid al-Dawla in A.H. 1298/A.D. 1880-81. Among his numerous posts were governorship of Kurdistan, Zanjan, Gilan, Khurasan and Fars and he died in A.H. 1330/A.D. 1911-12, (see M. Bamdad, *Dictionary of National Biography of Iran*, 1700-1900, vol. I, Tehran, 1966, pp.51-3).

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LOT 73

‡

A ROYAL FIRMAN OF NASIR AL-DIN SHAH HONOURING SIR HENRY RAWLINSON (1810-1895), PERSIA, DATED A.H. 1299/A.D. 1882

Persian manuscript on paper, 5 panels of text written in small nasta'liq script in black ink within cloud bands on a gold ground in a single column, interspersed with panels of a gold scrolling foliate motif, a wide panel of vegetal design in colours and gold along the right hand side, the top panel bearing a seal stamp within a quatrefoil cartouche and above it the Qajar Royal insignia of lion and sun, framed, with inscriptive label in French on the reverse

54.8 by 43.5cm. framed

ESTIMATE 6,000 - 10,000 GBP

CATALOGUE NOTE

This royal order was written to accompany the gift of a portrait of Nasir al-Din Shah Qajar to Sir Henry Rawlinson, the diplomat and Orientalist who was instrumental in deciphering cuneiform and who is described in the document as a "friend of Iran". The portrait and this order were to be delivered in London through the offices of the Persian envoy.

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LOT 74

A SEATED DERVISH, PERSIA, QAJAR, 19TH CENTURY

oil on canvas, framed

59.2 by 55.7cm. framed

ESTIMATE 4,000 - 6,000 GBP

CATALOGUE NOTE

Paintings such as this of dervishes accompanied by their symbolic equipage, reached their apex in the second half of the nineteenth century. It was at this time that Qajar painters began to experiment with new techniques and subject matter, resulting in a greater propagation of realist, figurative art, then ever before (for other paintings of Dervishes see Diba and Ekhtiar 1998, pp. 259-60).

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LOT 75

‡

A FLORAL LACQUER MIRROR-CASE, SIGNED BY 'ALI ASHRAF, PERSIA, ZANDI, DATED A.H. 1167/ A.D. 1753-4

of octagonal form, the cover with secure hook and back wholly decorated in lacquered floral motif, interior with three lobed cartouches, the two outer ones with single flower designs, the central cartouche with floral and bird motif, with original mirror-plate

14 by 17.3cm.

ESTIMATE 3,000 - 5,000 GBP

CATALOGUE NOTE

inscriptions

Signed as:

raqam-e kamtarin 'ali ashraf 1167

'Drawn by most humble 'Ali Ashraf 1167 (A.D. 1753-4)'

'Ali Ashraf is probably to be identified with the eighteenth-century painter, whose recorded works are all signed *ze ba'd-e muhammad 'ali ashraf ast*, on which various interpretations are given (Khalili et.al, *Lacquer of the Islamic Lands, The Nasser D. Khalili Collection of Islamic Art*, Part One, London, 1997, pp. 72-4 and M. A. Karimzadeh Tabrizi, *The Lives & Art of Old Painters of Iran*, vol. I, London 1985, pp. 368-73). This is his only recorded work signed in this manner.

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LOT 76

‡

A QAJAR POLYCHROME ENAMELLED GHALIAN CUP, SIGNED BY HAIDER ALI IBN MUHAMMAD, PERSIA, DATED A.H. 1282/A.D. 1865-6

of waisted form with polychrome enamel decoration depicting scenes of family and reclining nudes in cartouches amid birds and flowers on a gold ground, four inscriptive panels, with carved wooden stem

16cm.

ESTIMATE 7,000 - 10,000 GBP

CATALOGUE NOTE
inscriptions

*hasb al-farmayesh-e sarkar-e navvab-e ashraf-e arfa'-e vala yamin al-dawla ruhi fadahu/surat-e
etmam padhiroft raqam-e bande-ye dargah haydar 'ali ibn muhammad isma'il naqqash-bashi
1282*

'It was completed by the order of the Governor the most Noble, the most Elevated, the Exalted
Yamin al-Dawla may my soul be sacrificed for him drawn by the servant of the court Haydar 'Ali
ibn Muhammad Isma'il Naqqash-bashi 1282 (A.D. 1865-6).'

Haydar 'Ali, like his father Muhammad Isma'il was a lacquer painter who flourished between A.H.
1280/A.D. 1863-4 and A.H. 1297/A.D. 1879-80 (For his other works see Khalili et.al, *Lacquer of
the Islamic Lands, The Nasser D. Khalili Collection of Islamic Art*, Part One, London, 1997, pp.39,
46 & 84 and M. A. Karimzadeh Tabrizi, *The Lives & Art of Old Painters of Iran*, vol. I, London
1985, pp. 163-4).

Yamin al-Dawla is to be identified with Mas'ud Mirza Zill al-Sultan, the fourth son of Nasir al-Din
Shah. He was titled Yamin al-Dawla in A.H. 1277/A.D. 1860-61 and Zill al-Sultan in A.H. 1286/A.
D. 1869-70.

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LOT 77

‡

A QAJAR POLYCHROME ENAMELLED GHALIAN CUP, PERSIA, 19TH CENTURY

of waisted form with polychrome enamel decoration depicting a mother with child and other figural scenes in cartouches amid flowers on a gold ground, inscription panels along the lower edge, with attached silver suspension loops and chains

16.3cm.

ESTIMATE 5,000 - 8,000 GBP

CATALOGUE NOTE
inscriptions

The inscription is a Persian quatrain in praise of the cup (not fully deciphered).

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LOT 78

A GOLD- AND SILVER-INLAID BRASS PENBOX, JAZIRA, MOSUL OR SIIRT, THIRD QUARTER 13TH CENTURY

of oblong form with hinged lid made of sheet brass, engraved and inlaid with gold and silver, the sheet inlays, both gold and silver, are set into recessed areas with sharply bevelled sides, the wire was inlaid into double tracks of shallow rectangular pits, the body is decorated with ten roundels which contain, alternately, a pair of musicians or a star design, between the roundels are foliage scrolls, the base has three roundels containing a simplified version of the star design on the sides with knotted arabesques between and a plait running around the edge, inside, the pen compartment is lined with a separate sheet of metal, decorated in the same style and technique as the rest of the penbox, the rectangular design has a central roundel with bird of prey attacking a smaller bird, on a ground of foliage scrolls framed by plait and pearl borders, on either end of this rectangle is a lobed arch containing a pacing sphinx, the empty area on the left would have been filled by a structure containing the ink, sand and starch pots, the top of the lid is decorated with three roundels containing star designs with foliage scrolls between them which match those on the body, around the edge is a band of kufic script punctuated by small roundels containing six-petalled rosettes, the central roundel, the rosettes and some other details of the decoration on the lid, were inlaid with gold, a curious feature is that part of the scroll behind the inscription is inlaid in gold - perhaps to use up the metal supplied to the craftsman, around the rim of the lid is a naskh inscription interrupted in three places by an empty rectangular space for the two

CATALOGUE NOTE
inscriptions

Inside lid:

ahmadu allah 'ala ni'amahi wa a'udhu bihi min naqmah/wa istazidahu min fadlihi wa karamahi

'I praise God on His Graces and take refuge to Him from His punishment and ask Him for increase of His bounty and His Generosity'

The Arabic inscription around the lid is ambiguous: it refers to the penbox, addressing its owner on the status it affords and the good fortune and prosperity provided through its use. It ends with benedictions to the owner as:

wa al-ni'mah wa l-rafah wa al-rahmah wa al-birr wa al-'afiyah li-sahibibi

'And (God's) Grace and Elevation (of offices) and (God's) Mercy and Piety and Health to its owner'

Around the lid, in Kufic:

*al-'izz al-da'im wa al-iqbal al-za'id/wa al-dawlah al-baqiyah wa al / al-raf'ah wa al-barakah
abada li-sahibibi/ al-'izz al-da'im wa al-iqbal al-za'id wa al-dawlah / wa al-raf'ah wa al-ni'mah
al-barakah al-shamilah li-sahibibi*

'Perpetual Glory and increasing Prosperity and lasting Wealth and exalted Position and Blessing to its owner. Perpetual Glory and increasing Prosperity and Wealth and exalted Position and (God's) Grace [and] complete Blessing'

The penbox is one of a group of penboxes, all similar in style and technique, which were made in the Jazira in the 13th century. Four of them were made by craftsmen with the *nisba* al-Is'irdi ('of Siirt'). Abu al-Qasim ibn Sa'd ibn Muhammad al-Is'irdi signed three of these (two penboxes, one dated 643/1245-6, are illustrated in Drouot-Richelieu, *Art Arabe des Collections du Comte de Toulouse-Lautrec*, Paris, 25 September 1998, lot 5, pp. 16-17, a third dated 634/1236-7 is listed by L.A. Mayer, *Islamic Metalworkers and their Works*, Geneva, 1959, pp. 26-27). Abu al-Qasim's name also appears on a candlestick dated 643/1245-6 (F. Sarre and F.R. Martin, *Meisterwerken Muhammedanischer Kunst*, Munich, 1910, pl. 150). A fourth penbox is signed by Umar al-Is'irdi, who does not include his parentage but was probably a member of Abu al-Qasim's family and certainly worked in the same workshop (S.B. Pevzner, 'Bronnzovї penal b sobranii Gosudarstvennogo Muzeya kul'turi i iskusstva narodov vostoka', *Epigrafica Vostoka*, vol. XIX, 1969, pp 51-58). As Allan has demonstrated (J.W. Allan, *Islamic Metalwork, the Nuhad Es-Said Collection*, London, 1982, p. 60), Siirt had a metalworking industry, but another penbox in the group signed by a craftsman named 'Ali ibn Yahya al-Mawsili (of Mosul) states that it was made in Mosul in 653/1255-6 (See Von Folsach 2001, no. 506, p. 317) and so Abu al-Qasim and his family may have moved from their hometown to Mosul, the centre of the inlaid brass industry.

The presence of gold inlays on this penbox and another in the Victoria and Albert Museum (inv. no. M712-1910), suggests that they should be dated at the end of the sequence, to the third quarter of the 13th century, because gold was not generally used on inlaid metalwork until the second half of the 13th century.

The inscription describes the penbox as a *dawat*, a type of penbox which had pots for ink, sand and starch inside as well as a long compartment for reed pens and a knife to sharpen them. In a famous passage, the Mamluk historian Qalqashandi described the *dawat* as 'the mother of all writing tools, a scribe without a dawat is like a man who enters a fight without a weapon'. A *dawat* was a prestigious object. Several bear the names of important historical figures and during the Mamluk period the image of a *dawat* became the blazon of the *Dawadar*, the most important non-military official at the Mamluk court. The *dawat* could be round-ended, as here, or square-ended. Square-ended penboxes were popular with accountants because they used paper of a size that could be fitted in the lid. Scribes preferred the lighter, round-ended penboxes as their scrolls had to be carried separately anyway.

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LOT 79

THE PROPERTY OF AN AUSTRIAN PRIVATE COLLECTOR
A FATIMID GLASS MOLAR FLASK, PROBABLY EGYPT, 9TH-10TH CENTURY

the faceted neck leading to angular shoulders and short wedge-shaped feet, decorated with pointed elements in high relief at the corners

5cm. height.

ESTIMATE 4,000 - 6,000 GBP

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LOT 80

THE PROPERTY OF AN AUSTRIAN PRIVATE COLLECTOR
A FATIMIID CLEAR GLASS BOTTLE, PROBABLY EGYPT OR SYRIA, 9TH-10TH CENTURY

made of clear glass, the faceted and slightly flared neck leading to a square body with gently sloping shoulders, with flat base

6cm. height

ESTIMATE 3,000 - 5,000 GBP

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LOT 81

THE PROPERTY OF AN AUSTRIAN PRIVATE COLLECTOR
A FATIMID GLASS CUP, PROBABLY EGYPT OR SYRIA, 9TH-10TH CENTURY

of deep rounded form with inverted rim, standing on four small feet created by tooling the base, decorated with eight circular medallions with each with a central boss

4cm. height 4.2cm. max. diam.

ESTIMATE 3,000 - 4,000 GBP

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LOT 82

THE PROPERTY OF AN AUSTRIAN PRIVATE COLLECTOR
A FATIMID CLEAR CUT-GLASS BOTTLE, EGYPT OR SYRIA, 10TH-11TH CENTURY

of cylindrical form on a short spreading foot, with a narrow neck and everted rim, gently sloping shoulders leading to the body decorated with two relief-cut curved and etched vine scrolls with upward and downward-pointing palmette terminals

6.5cm. height

ESTIMATE 20,000 - 30,000 GBP

CATALOGUE NOTE

This bottle was produced during the Fatimid period for use as a container for perfume and scented oils. A rock-crystal bottle of similar decoration is found in the Keir Collection, both bottles share the same bevelled palmette scroll around the body (Pinder Wilson, R., in Robinson, B. (ed.), *Islamic Art in the Keir Collection*, London, 1988, no. R3, pp. 294-295). Rock crystal and cut-relief glass were produced alongside one another from the ninth century onwards. There existed a common repertoire of shapes and designs between cut-glass and rock crystal and it was likely that they were carved in the same workshops by the same craftsmen (Contadini, A., *Fatimid Art at the Victoria & Albert Museum*, 1998, p.25). A cut-glass bottle of similar form is in the al-Sabah collection illustrated in Carboni 2001, p.129, cat. 2.30f.

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LOT 83

THE PROPERTY OF AN AUSTRIAN PRIVATE COLLECTOR
A FATIMID SHALLOW GLASS DISH, PROBABLY EGYPT, 9TH-10TH CENTURY

of shallow rounded form with flared walls, decorated with six impressed oval medallions, each one containing a six-petaled rosette with same size central boss

7.2cm. diam.

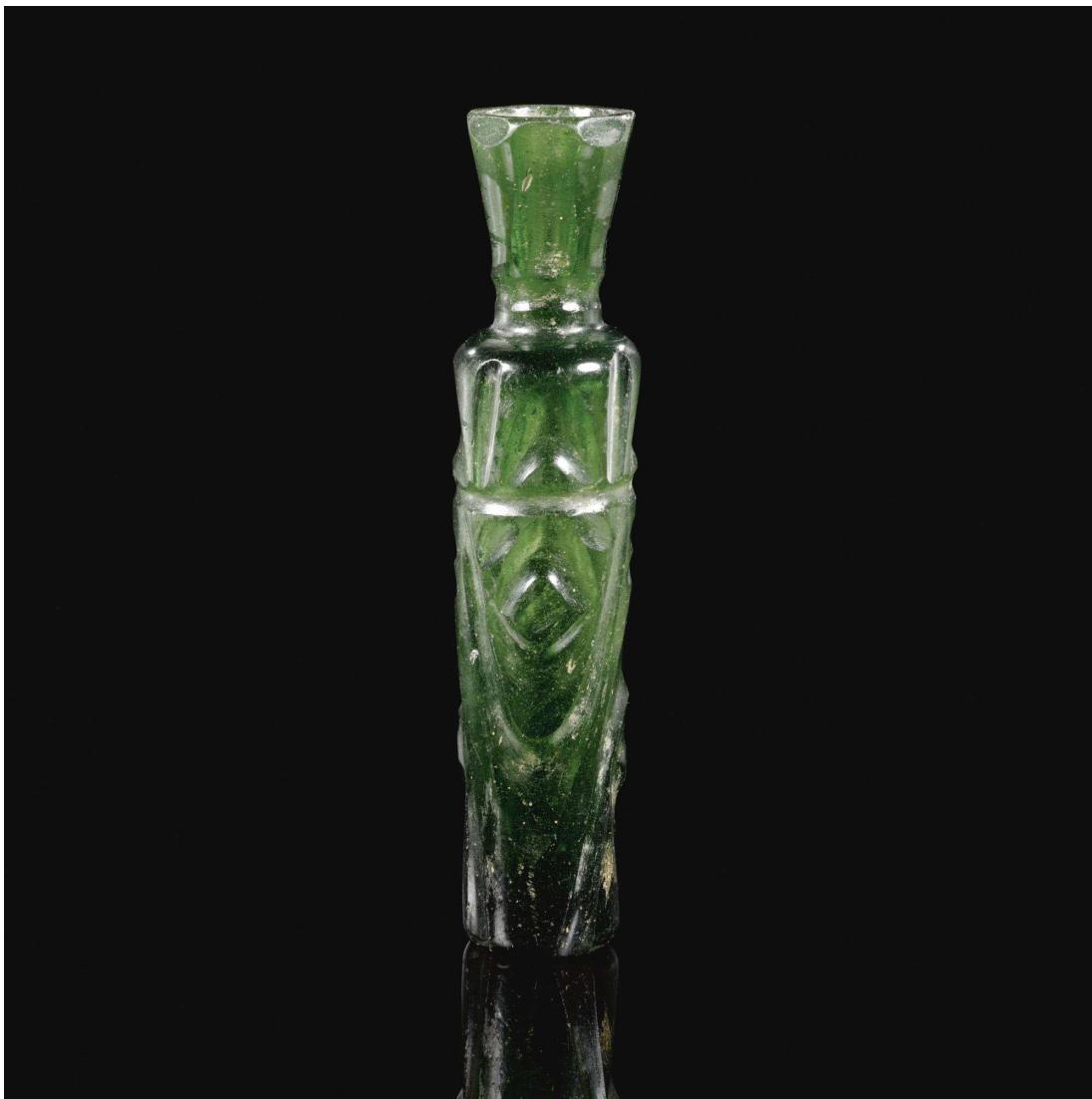
ESTIMATE 4,000 - 6,000 GBP

CATALOGUE NOTE

A comparable bowl of similar form is in the Victoria and Albert Museum [C157-1936] (see Carboni and Whitehouse 2001, p.127, pl.44).

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LOT 84

THE PROPERTY OF AN AUSTRIAN PRIVATE COLLECTOR

A FATIMID DARK GREEN FACET-CUT GLASS BOTTLE, EGYPT OR SYRIA, 9TH-10TH CENTURY

the octagonal conical mouth leading to a slender tapered body decorated with facet cuts and grooves forming angular and circular patterns

10.5cm. height

ESTIMATE 3,000 - 4,000 GBP

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LOT 85

THE PROPERTY OF AN AUSTRIAN PRIVATE COLLECTOR
A FATIMID ROUNDED GLASS BOWL, EGYPT OR SYRIA, 9TH-10TH CENTURY

of deep rounded form with straight cylindrical mouth, decorated with five medallions impressed around the body representing a four-legged animal, possibly feline, with large ears and long curved tail

6cm. max.diam.

ESTIMATE 4,000 - 6,000 GBP

CATALOGUE NOTE

A comparable bowl is in the al-Sabah Collection, Kuwait [LNS 30 KG] (see Carboni 2001, p.266, no.70a).

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LOT 86

THE PROPERTY OF AN AUSTRIAN PRIVATE COLLECTOR
A FATIMID CARVED ROCK CRYSTAL POMMEL, PROBABLY EGYPT, 9TH-10TH CENTURY

of oval form with cylindrical hole, the sides carved in relief and a central band incised with triangular decoration

3cm. height

ESTIMATE 8,000 - 12,000 GBP

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LOT 87

‡

A FATIMID CARVED WOODEN PLAQUE, EGYPT, 11TH-12TH CENTURY

of flat square form, carved in high relief with a winged sphinx with dragon-form tail, the body incised with linear scrolls and hatching, two drill holes to the centre, remains of old collection label on the back and inscription in black ink 'B.1.' and 'Luxor 1.'

10 by 9cm.

ESTIMATE 6,000 - 8,000 GBP

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LOT 88

A PERSIAN BLUE-GLASS INKWELL, IRAN, 9TH-10TH CENTURY

the hexagonal form with everted central ring at opening to well

6.3cm.

ESTIMATE 3,000 - 5,000 GBP

PROVENANCE

ex-Collection Derek Hill

EXHIBITED

The Arts of Islam, Hayward Gallery, London, 1976, no.118, p.136.

LITERATURE

Published in *The Arts of Islam*, Hayward Gallery, London, 1976, no.118, p.136.

CATALOGUE NOTE

A similar inkwell was found at the excavations as Siraf and published in David Whitehouse, "Excavations in Siraf, Sixth Interim Report", *Iran*, Journal of the British Institute of Persian Studies, 1974, vol.xii, p.28.

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LOT 89

†

A RARE INTACT MAMLUK UNDERGLAZE-DECORATED BOWL, SYRIA, 13TH-14TH CENTURY

of rounded form with flattened inverted rim and short foot, the interior painted in cobalt blue with a floriated kufic design against a ground of leaves and scrolls, the rim with alternating blue and black panels separated by red dots, the exterior with cursive inscription interrupted by trefoils

20.7cm. height 8.2cm. height

ESTIMATE 60,000 - 80,000 GBP

PROVENANCE

Sold on 19 January 1928 by Kalebdjian Frères, Antiquaires, 12 Rue de la Paix, Paris

CATALOGUE NOTE

Inscriptions

Inside, one word in Kufic, undeciphered

On the outer wall, repetition of one word, possibly *al-'izz* 'Glory'

The rare technique of firing iron-red pigment under the glaze was first developed at Raqqa in eastern Syria under the patronage of the Ayyubid prince al-Malik al-Ashraf Musa (1201-1229). With the collapse of the Euphrates kilns in the final wave of Mongol invasions between 1258 and 1265, some of the Raqqa potters appear to have moved westwards to Damascus where they continued production under Mamluk patronage and protection. This continuity of tradition in Greater Syria in the thirteenth century is evident in the present example.

Underglaze decoration became a speciality of the potters of Damascus, building on the achievement of their predecessors at Raqqa. The combination of cobalt blue, black and brownish-red used on this bowl is typical. Other features which are characteristically Syrian are the gritty white body, and the thick, slightly-bluish crazed glaze which pools in the well of the interior and gathers in hardened droplets on the footing. Although this was a mass-production industry, surviving intact Damascus bowls, such as the present example, are extremely rare. For a detailed discussion of Damascus production in the Mamluk period, see Gibbs 1998.

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LOT 90

A LARGE HISPANO-MORESQUE LUSTRE POTTERY DISH, VALENCIA, PROBABLY MANISES, 1525-1560

painted in cobalt-blue and lustre, the central medallion with a six-petalled rosette, the cavetto with three large blue leaves interspersed with stylised leaf-forms on a gold ground, repeated on the wide sloping rim, the back with concentric rings and whorls

47cm. diam.

ESTIMATE 6,000 - 8,000 GBP

CATALOGUE NOTE

For related examples and a full discussion of this group of wares, see Ray 2000, pp.120-130.

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LOT 91

AN HISPANO-MORESQUE LUSTRE POTTERY DISH, VALENCIA, PROBABLY MANISES, 1525-1560

with raised central boss and sloping rim, the centre with a quatrefoil motif reserved on a lustre ground, the cavetto divided into four panels with leaf-form cartouches and scattered leaves, the rim with further scrolls and florets, the back with concentric lines and stylised flowers, old collector's label on base

40cm. diam.

ESTIMATE 4,000 - 6,000 GBP

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LOT 92

†

AN IVORY-INLAID SCRIBE'S CABINET, SPAIN, 16TH CENTURY

of rectangular form with a lid secured on the underside by two long metal hinges, a rounded metal handle at each end, inlaid with micro-mosaic panels of ivory and wood with diamond trellis, strap roundels and stellar motifs, interior scribal fittings

54.5 by 33.2 by 22cm.

ESTIMATE 18,000 - 20,000 GBP

CATALOGUE NOTE

The Islamic tradition of inlaying ivory into walnut dates back to the Umayyad period and is recorded in both Spain and North Africa. The oldest extant example is the minbar of the Kutubiye Mosque in Marrakech, made in Cordoba in 1137 for the Almoravid ruler 'Ali bin Yusuf bin Tashufin (r. 1106-42).

Micro-mosaic work of this kind survived the Christian Reconquista and played an influential part in the decoration of Renaissance furniture in Spain and Italy, following a pattern of dissemination similar to the spread of lustre pottery. For an example of a 15th/16th-century Veneto-Lombardic cassone inlaid in this technique, see Mario Tinti, *Il Mobili Fiorentino*, Milano-Roma, Rav.XIX.

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LOT 93

W

A PAIR OF WOODEN DOORS, SPAIN, CIRCA 17TH CENTURY

of rectangular form comprised of two narrow doors, the main field in an arch comprised of six variously shaped geometric stars

178 by 308 by 10 cm.

ESTIMATE 25,000 - 35,000 GBP

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LOT 94

A MAGHRIBI ASTROLABE, NORTH AFRICA, CIRCA 1800

Brass

11.3cm. diam.; 13cm. height

ESTIMATE 20,000 - 30,000 GBP

CATALOGUE NOTE

This unsigned and undated Maghribi astrolabe, previously unrecorded, is typical of the standard astrolabes that were made in the Maghrib during the period up to the 19th century. The engraving is accurate and the calligraphy rather elegant. The instrument is probably from c. 1800.

The numbers are marked in alphanumerical notation according to the Maghribi convention. The throne is raised and without decoration. The shackle and the suspensory apparatus are original. The outer rim of the mater bears a 360° scale divided into 5° -intervals, subdivided into single degrees. The 5° -arguments are labelled thrice up to 100° , then up to 60° . The surface of the mater is carefully engraved with an extravagant foliate design.

The rete is typically Maghribi in style, with counter-changes along the horizontal bar and star-pointers of different, but all standard, design. The ecliptic scale is labelled with the names of the zodiacal signs and is divided into 6° -intervals. The following $5+5+6+6 = 22$ stars are represented in each quadrant of the ecliptic beginning with the vernal equinox (on the left), each pointer bearing standard star-names, mainly in abbreviated form:

1st quadrant: *batn qaytūs - dabarān - ghūl - qadam al-jawzā' - 'ayyūq*

2nd: *'abūr - ghumaysā' - jahba (?) - al-dubb - al-ghurāb*

3rd: *a'zal - rāmih - fakka - 'unuq al-hayya - qalb al-aqrab - ra's al-hawwā'*

4th: *wāqi' - al-tā'ir - dulfīn - dhanab al-jady - mankib - dhanab qaytūs*

There are three plates with astrolabic markings for the following latitudes and associated localities: $21^\circ 40'$ - Mecca; 30° - Cairo, Sijilmasa; $31^\circ 30'$ - Marrakesh; $33^\circ 30'$ - no localities mentioned; 34° - Meknes; 35° - Tangiers. On each side, there are altitude circles for each 6° and azimuth circles for each 10° , as well as curves for the seasonal hours below the horizon. On all plates, there are curves highlighted with fishbone markings representing the times of the two daylight prayers, the *zuhra* and the *'asr*, whose times are defined in terms of shadow-lengths. On the second and third plates, there are highlighted curves at 18° below the horizon for the prayers at daybreak (*fajr*) and nightfall (*shafiq*). The orthography of the name Sijilmāsa - a city destroyed centuries before this astrolabe was made, and included only because of tradition - is curious: it is written as two words, *sijil māsa*. The plate for Mecca is badly scratched.

There is another plate with unlabelled and incomplete markings for latitude 36° (not stated). Here the altitude circles are for each 5° and there are no azimuth circles. On the back of one of these plates there is a set of universal markings of the kind associated with Ibn Bāso ca. 1300. These are for performing the operations of spherical astronomy for all latitudes. Such markings are common on Western Islamic astrolabes.

The back bears the usual scales found on late Maghribi astrolabes. On the upper outer rim, there are two altitude scales. Within these, there is a solar scale with each 30° marked with the names of the zodiac. Then within this there is a calendar scale with the months labelled in the Western Islamic (= European) convention, as follows (showing only consonants and long vowels):

ynyr - fibrā'r - mārs - 'brīl - māyh - yūnyh

yūlyh - gh-sh-t - sh-tnbr - ktūbr - nūnbr - djnbr

The equinox corresponds to March 14, by which one could date the piece to ca. 1300, but this should not be taken too seriously. (In late Islamic instrumentation, blind tradition prevailed.) Below the horizontal diameter, there is a double shadow-square, with each scale marked in digits (base 12), labelled for each 3 digits and subdivided for each 1 digit. The horizontal scale is labelled *mabsūt* and the vertical ones *mankūs*, indicating that they display the cotangents and tangents, respectively, of the solar altitude. The alidade is unmarked and, along with the pin and wedge, is original.

We are grateful to Professor David King for his assistance in cataloguing this lot.

Bibliography: For a survey of Maghribi astronomy and a list of Maghribi astronomical instruments see: King, David A., "On the History of Astronomy in the Medieval Maghrib", in *Études Philosophiques et Sociologiques Dédiées à Jamal ed-Dine Alaoui*, Fez, 1998, pp. 27-61.

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LOT 95

A BRASS QIBLA-COMPASS SIGNED BY FARAJULLAH ISFAHANI, PERSIA, DATED MUHARRAM 1363 / DECEMBER 1943 - JANUARY 1944; AND A STEEL BAZUBAND, PERSIA, 19TH CENTURY

of circular form with hinged lid and suspension loop, incised with inscriptions and zodiacal signs, the interior with needle and vacant recess for compass; the bazuband engraved with Shia inscriptions

Compass: 9.5cm. diam. Bazuband: 5.8cm. max.

ESTIMATE 3,000 - 4,000 GBP

CATALOGUE NOTE

inscriptions

"Made for Shihab al-Din al-Husayni al-Najafi al-Mar'ashi by Farajullah Isfahani in muharram 1363
(December 1943 - January 1944)"

Two other instruments by Farajullah are known: a qibla dial in a private collection dated A.H.
1354/A.D. 1935-36, and a compass sold in these rooms, 1 April 2009, lot 105, dated A.H. 1340/A.
D. 1921-22.

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LOT 96

TWO DECORATIVE ASTROLABES, PERSIA, PROBABLY 20TH CENTURY

Brass. 14.6cm. and 9.3cm. diam.

ESTIMATE 3,000 - 4,000 GBP

CATALOGUE NOTE

The larger astrolabe:

The throne is unusual for an Islamic astrolabe of any kind. The rete has several star-pointers unnamed, and amongst the star-names, some that are in the incorrect positions (e.g., *fakka*, *shâmî*, *fard* and *wâqi'*). Even the name of one of the zodiacal signs is misspelled: *w-l-w* for *dalw*. Nevertheless the design of the rete is reminiscent of those of earlier Iranian astrolabes, with a distinctive pair of "crab's claws" attached to the inside of the upper part of the ecliptic.

The plates, on the other hand, are fairly carefully constructed and could be part of a functional astrolabe. They serve latitudes 21° [Mecca], 33° [Baghdad], 34° [Samarra ?], 36° [Tehran] and 45° [Constantinople] (no place-names are marked). Altitude circles are drawn for each 6° and azimuth circles for each 10° above the horizon for latitudes 33°, 34° and 36°; those drawn below the horizon on the plate for latitude 45° are incorrectly constructed (they are not perpendicular to the altitude circles). There is also a plate of 20 horizons, accurately drawn.

The mater is engraved with an incomplete gazetteer with longitudes and latitudes for about 55 localities. Some of the names are misspelled, some of the data confused (degrees and minutes reversed). The back of the instrument is functional. It has a trigonometric quadrant in the upper left, with horizontals and quarter-circles for each 5°. On the upper right is a solar quadrant with curves for the *zuhr* and *'asr* prayer, that is, mid-day and mid-afternoon, for latitude 36°. This could be taken as evidence that the instrument was intended for use in Tehran, although 36° is also the latitude of the middle of the 4th climate - the centre of the seven climates of Antiquity - and so was used as a general latitude for pedagogic purposes. Below the horizontal diameter is a double shadow quadrant (*sullamî*) to bases 7 feet (*aqdâm* on the left) and 12 digits (*asâbi'* on the right). The alidade is appropriately fitted with a sexagesimal scale for use with the trigonometric quadrant.

In brief, this is a curious piece, with the rete far less carefully executed than the rest. The hypothesis that the rete is a replacement is unlikely because the instrument is so late. If this is of one piece, then it is a decorative astrolabe, that is, one not intended for serious use.

The smaller astrolabe:

This is another curious piece. The rete is coarsely worked, with very few star-names engraved on the star-pointers. There are five plates, all properly executed. Two have the pegs and are still functional, two have the pegs broken off, and the fifth plate, which has a cut-out at the bottom, does not belong. The mater is without serious markings and the back is unfinished.

The throne is large and somewhat ungainly. The rete is a coarse attempt to render a foliated design. The mater bears no markings other than a series of concentric circles. There is a hole at the inside of the bottom to receive the pegs of the plates.

Of the five plates, one bears a series of 30 horizons on one side and markings for latitude 39°. The latter has altitude circles for each 3° and azimuth circles for each 10° above the horizon. Another plate has a cut-out at the bottom, and was hence intended for another astrolabe (that is, one with a peg at the bottom of the inside of the mater). It bears markings for 12° on one side and 36° on the other. There are altitude circles for each 6° on both sides. The former has altitude circles for each 10° above and below the horizon and the latter only below the horizon. The two plates with a peg serve latitudes 32°, 34°, 36° and 38°. There are altitude circles for each 3° and azimuth circles for each 10° above the horizon.

The back is unfinished and crudely worked. There is a trigonometric quadrant in the upper left, a solar quadrant in the upper right, and a particularly badly constructed double shadow-square below the horizon. Again, it is not clear how this piece came to its present state.

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LOT 97

‡

A MAMLUK OR TIMURID BLUE AND WHITE POTTERY BOTTLE, SYRIA OR PERSIA, 15TH CENTURY

the pear-shaped body with narrow tapering neck and straight raised foot, decorated in underglaze cobalt blue with an arabesque of scrolling tendrils issuing cloudband leaves and lotus heads

28cm. height

ESTIMATE 5,000 - 8,000 GBP

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LOT 98

A RAQQA TWO-HANDED LUSTRE BOWL, SYRIA, EARLY 13TH CENTURY

of characteristic form, the short-footed circular base with rounded body and two short handles, wide everted lip, the body and lip with pseudo-Arabic inscription, rectangular panels of vegetal motifs sectioned with lines of cobalt blue underglaze to the outer body

18.1cm. diam.; 11.3cm. max. height.

ESTIMATE 5,000 - 7,000 GBP

CATALOGUE NOTE

inscriptions

Repetition of a word, undeciphered

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LOT 99

A FINE INTACT KASHAN BLUE AND WHITE CERAMIC BOTTLE, PERSIA, CIRCA 1200

the short and narrow footed bottle with bulbous body decorated with varying thick and thin lines of blue underglaze, the thin everted neck with extending collar, the handle at a right angle to the body

19.7cm.

ESTIMATE 12,000 - 16,000 GBP

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LOT 100

**AN ELEGANT ASTROLABE MATER AND PLATES ATTRIBUTABLE TO THE PROLIFIC HÂJJÎ 'ALÎ, ISFAHAN, DATED
A.H. [120]3 / A.D. 1788-9**

Brass

9.1cm diam.; 11.6cm. height; 0.6cm. thickness

ESTIMATE 40,000 - 60,000 GBP

CATALOGUE NOTE

Close to 20 astrolabes, all virtually identical in appearance, are known from the hand of Hâjjî 'Alî, who seems to be identical with 'Alî ibn Sâdiq Qummî. They date from the period around 1780-1800, although he was surely active for more than twenty years. All are beautifully worked, and we can gain an insight into how prolific he must have been since three of his pieces have batch numbers on the back: "13", "15" and "20". It is by no means clear why he numbered only 20 at least of his productions, and others not at all. This piece has the batch-number "4" (written as *'amal râbi'*, "fourth production", at the bottom of the back). A signature *'amal Hâjjî 'Alî 1203* seems to have been gouged out of the cartouche below the shadow squares. The initial 'ayn and the final yâ' as well as a 3 are all that is still discernible. A cartouche with the words *'am(al)* (*'Abd al-A*) *imma* has been added on the lower rim but is very worn. No doubt this was added in a milieu in which the astrolabes of 'Abd al-Aimma were more valuable than those of Hâjjî 'Alî. The new inscription is not in the style of 'Abd al-Aimma (who used *sana'ahu* rather than *'ama'*). There is no question that this is a work by Hâjjî 'Alî.

The throne is elegantly decorated à jour. Flowers decorate the scales and available space all over the front and back of the mater. The rete is missing; the modern replacement, not shown here, is unworthy of Hâjjî 'Alî's astrolabe. Likewise the alidade is not original. **The mater** is engraved with a gazetteer for 34 localities (*bilâd*), with their longitude (*tûl*), latitude ('ard) and local direction of Mecca called *qibla* (*inhrâf*). This information is a small subset of a large corpus of geographical data for some 250 localities that was in circulation amongst the astronomers in Iran from the 15th century onwards. There were two versions, one in which the qibla directions are very accurately computed, and another, the one used here, in which the qiblas do not always correspond to the geographical data. The information presented here contains numerous additional errors (it may be compared with the more sensible data on the splendid astrolabe of Shah Husayn - see Gunther, *Astrolabes*, introduction, pp. 24-26, and King, *World-Maps, passim*):

Locality Long. Lat. Qibla

Outer ring:

- 1 Mecca 77;10 21;40 -
- 2 Medina 75;20 22; 0 27;10
- 3 Baghdad 82; 0 33;25 12;15
- 4 Basra 84; 0 30; 0 37;39
- 5 Shiraz 88; 0 29;36 13;18
- 6 Shushtar 84;30 31;30 35;24
- 7 Jurbadaqan 84;30 34;15 38; 0
- 8 Isfahan 86;40 32;25 40;29
- 9 Kashan 86; 0 34; 0 34;31
- 10 Qum 85; 0 34;45 31;54
- 11 Rayy 86;20 35; 0 36;26
- 12 Qazwin 85; 0 36; 0 27;34
- 13 Sawa 85; 0 35; 0 39;36
- 14 Hamadan 83; 0 35;10 22;36
- 15 Simnan 88; 0 36; 0 36;17
- 16 Damghan 88;35 36;20 38;15
- 17 Bistam 89;30 36;10 39;33
- 18 Shirwan 89;30 36;10 39;13
- 19 Nishapur 92;30 36;21 46;25
- 20 Meshed

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LOT 101

‡

A FINE NASRID SILK LAMPAS, SPAIN, PROBABLY GRANADA, LATE 15TH CENTURY

of rectangular form, the silk dark green ground applied with red rose and yellow, a repeated pattern of "affrontes" lions enclosed by scrolling leaf motif bearing pomegranates

52.1 x 40.3cm.

ESTIMATE 40,000 - 60,000 GBP

PROVENANCE

In the same European noble family for over one hundred years

CATALOGUE NOTE

The crowned, confronting lions are placed in offset horizontal rows beneath an arch formed by pairs of curved stems which curl back on themselves and terminate in a divided leaf pattern. This popular Nasrid design is documented in at least thirty-four extant fragments with some variation in the detail and coloured grounds (Thompson, J., *Silk. 13th to 18th centuaries. Treasures from the Museum of Islamic Art, Qatar*, Doha, 2004, p.24). For further examples see *La Seta Islamica. Temi ed Influenze Culturali*, Florence, 1999, no.22, p.77, and Ecker 2004, no.55, pp.61-63 and 146-147.

The distinctive extravagant curled leaves appears to be a conscious reference to a style of decoration that was brought to Spain from the East after the massacre of the Umayyad family in Damascus in A.D. 750, an event which led to the foundation of the first Islamic dynasty in Spain.

It is possible that textiles such as this lampas were produced by Muslim weavers for the Christian market and that the heraldic lions are a reference to the emblem of the kingdom of Leon-Castile (*Ibid*, p.24).

This textile remains a superb example of late Nasrid or post-Nasrid production, exemplifying new patterns and motifs created in Granada in the late 15th century.

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LOT 102

w †

AN IVORY-INLAID WOODEN CABINET AND TABLE, SPAIN, 17TH-19TH CENTURY

the cabinet of rectangular form, turned iron handles at either end with open-worked vase-form lock plate and hinges with old velvet backing to the front drop-down panel, the inside surface of which decorated with a central six-pointed star comprised of wood and ivory micromosaic, flanked by four smaller corresponding stars, opening to reveal a variety of different sized drawers; ten short, three long and three deep with front niches comprising ivory and ebony chequerboard panels, the central drawer with a gilded shell-form dome, all decorated with micromosaic flowers and ebony and ivory-chevroned borders, the bottom centre panel and central deep drawer with turned ivory columns, sitting upon later table with wood and ivory-inlaid scrollwork on the base panel, the sides with ivory and wood-inlaid eight-pointed star motifs

145cm. height; 102.5cm. width; 42cm. depth

ESTIMATE 20,000 - 30,000 GBP

CATALOGUE NOTE

The present lot is a magnificent example of post Reconquista inlaid woodwork. Its carefully decorated micromosaic patterns depicting stars, flowers and geometric motifs can be directly associated with examples from the Nasrid period, when this technique was dutifully practised and perfected.

The Islamic tradition of inlaying ivory into walnut dates back to the Umayyad period and is recorded in both Spain and North Africa. The oldest extant example is the minbar of the Kutubiye Mosque in Marrakesh, made in Córdoba in 1137 for the Almoravid ruler 'Ali bin Yusuf bin Tashufin (r. 1106-42). This magnificent structure emulated an earlier minbar known only from literary accounts, that of the Great Mosque of Córdoba commissioned by Al-Hakim II (A.H.366 / A.D.976), which is recorded as decorated with inlay of red and yellow sandalwood, ebony, ivory and Indian aloewood (Ecker 2004, p.162).

The inlay on Nasrid examples is typically made up of polygonal tesserae of ivory, bone, metal, wood and mother-of-pearl arranged in geometrical patterns. The large eight-pointed stars formed out of interlocking squares are diagnostic of the group and can be seen on the majority of Nasrid pieces that survive. These are mostly in museums in Granada, and include a pair of cabinet doors at the Palacio de los Infantes (Dodds 1992, pp.372-3, no.118), a chest in the Museo Arqueológico y Etnológico (Granada 1995, p.454, no.198), and other examples in the Museo de la Alhambra (*ibid*, pp.427-8, no.181).

The present lot belongs to the group of Nasrid-inspired micromosaic work that persisted after the Christian Reconquista and played an important part in the decoration of post-Renaissance furniture in Spain and Italy. Islamic influence is particularly evident in the stylised depictions of a central mihrab, lateral niches and meticulously carved moorish arches, all of which evoke the architectural traditions of al-Andalus.

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LOT 103

A SAFAVID TINNED COPPER FOOTED BOWL WITH ARMENIAN INSCRIPTION, PERSIA, LATE 17TH CENTURY

of deep hemispherical form with everted rim on a splayed foot, the rim engraved with palmettes interrupted by an inscription panel, the body with shaped medallions engraved with animals and arabesques

24.7cm. diam.

ESTIMATE 3,000 - 4,000 GBP

CATALOGUE NOTE

inscriptions

First on the rim: *T'aale ordi Tiratour* "T'aale son of Tiratour".

On the underside: *A(stoua)dsatouri Ordi Mkrtitch* "Astouadsatour son of Mkrtitch [Baptist]".

The name T'aale is unusual. It is a female name used previously in an inscription in the Church of St Hripsime dated 1296 and again on a gravestone in the church of Marmnashen dated 1342 in the form of Khatoun T'alayi. The male names Astouadsatour and Tiratour have the same construction and meaning *Astouds + tour* (God + given) and *Tir + tour* (the Lord + has given). Mkrtich is the word for Baptist from the verb *mkrtel* = to baptise.

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LOT 104

A SAFAVID TINNED-COPPER DEEP BOWL, PERSIA, 17TH CENTURY

of deep hemispherical form with everted rim, the body incised with a dense band of scrolling and spiralling foliage with wolves attacking hares and gazelles, separated by tall cypress trees, calligraphic bands above and below

26.5cm.

ESTIMATE 4,000 - 5,000 GBP

CATALOGUE NOTE

inscriptions

On the upper band: the call to God to bless 'The Fourteen Innocents'.

Middle and lower bands inscribed with verses in Persian. For parts of the verses on another piece, see Melikian-Chirvani 1982, p.331.

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LOT 105

A SAFAVID TINNED-COPPER MONEY BOWL, PERSIA, 17TH CENTURY

of compressed globular form with everted rim, the neck engraved with calligraphic cartouches, the body incised with scrolling palmettes on a hatched ground

24cm. max. diam.

ESTIMATE 3,000 - 4,000 GBP

CATALOGUE NOTE

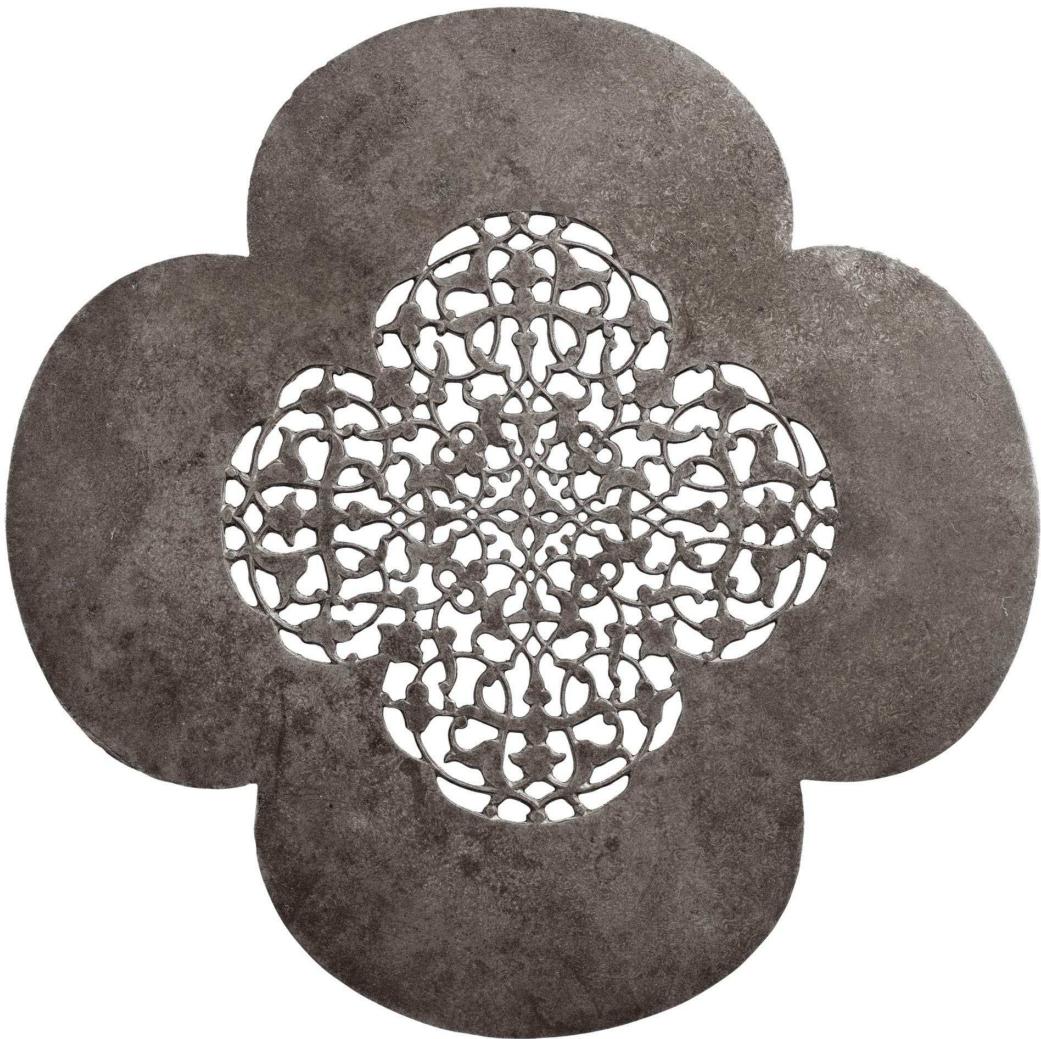
inscriptions

Couplets from a *ghazal* of Hafiz.

With the name: 'The servant of the family of Muhammad, Muhsin'. This may either be the name of the maker or owner as Muhammad Muhsin or Muhsin.

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LOT 106

THE PROPERTY OF AN AUSTRIAN PRIVATE COLLECTOR
A FINE SAFAVID WATERED STEEL PLAQUE, PERSIA, 17TH CENTURY

of quatrefoil shape, cut and pierced with a design of interlocking arabesques within a poly-lobed border

14.7cm.

ESTIMATE 15,000 - 25,000 GBP

CATALOGUE NOTE

Similar plaques are among the door fittings, formerly in the Harari collection, said to have come from the Darb-i-Imam in Isfahan and published by Pope as sixteenth century (see Pope and Ackermann 1938-9, vol. VI, plate 1389).

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 107

A QAJAR OPENWORK BRASS PEACOCK FIGURINE, PERSIA, 19TH CENTURY

of characteristic form, standing on two legs on a stepped base with detachable fanned tail and wings, wholly decorated in openwork and engraved sections, alternating bands of foliate, animal motifs and portraits to the base and lower half of the peacock, engravings of a variety of social activities in lobed cartouches to the legs, body, neck and tail of the bird, the eyes set with glass and framed by a circle of turquoise stones

73.3cm.

ESTIMATE 15,000 - 20,000 GBP

CATALOGUE NOTE

A similar openwork brass peacock figurine is referenced in Rachel Ward, *Islamic Metalwork*, British Museum Press, London, 1993, p.121.

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 108

†

A SAFAVID GOMBROON POTTERY BOWL, PERSIA, 17TH CENTURY

of elegant rounded form with a raised central boss enclosed by an eight-petalled rosette painted in blue, the walls with pierced "rice-grain" decoration, on a short foot-ring

12cm. diam.

ESTIMATE 5,000 - 7,000 GBP

CATALOGUE NOTE

This is a beautiful example of one of the most refined forms of ceramic ever produced in Persia. The name "Gombroon" refers to the port of Gombroon, or Bandar Abbas, on the Persian Gulf where these wares were traded. The pierced decoration is in imitation of the "rice-grain" decoration in Chinese porcelain.

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 109

A RARE SAFAVID BLUE AND WHITE GLOBULAR FOOTED HUQQA BASE, PERSIA, 17TH CENTURY

the globular body resting on a short narrow foot, decorated in underglaze blue with symmetrical scene depicting a man smoking a huqqa pipe surrounded by vegetation

10.8cm.

ESTIMATE 3,000 - 4,000 GBP

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 110

A SAFAVID BRONZE BOWL, PERSIA, LATE 16TH CENTURY

of shallow form with a convex body and slightly everted rim, the neck engraved with a calligraphic band on a hatched ground heightened with black, the body engraved with intricate decoration of foliage and arabesques with minor bands below

29cm. diam.

ESTIMATE 4,000 - 5,000 GBP

CATALOGUE NOTE

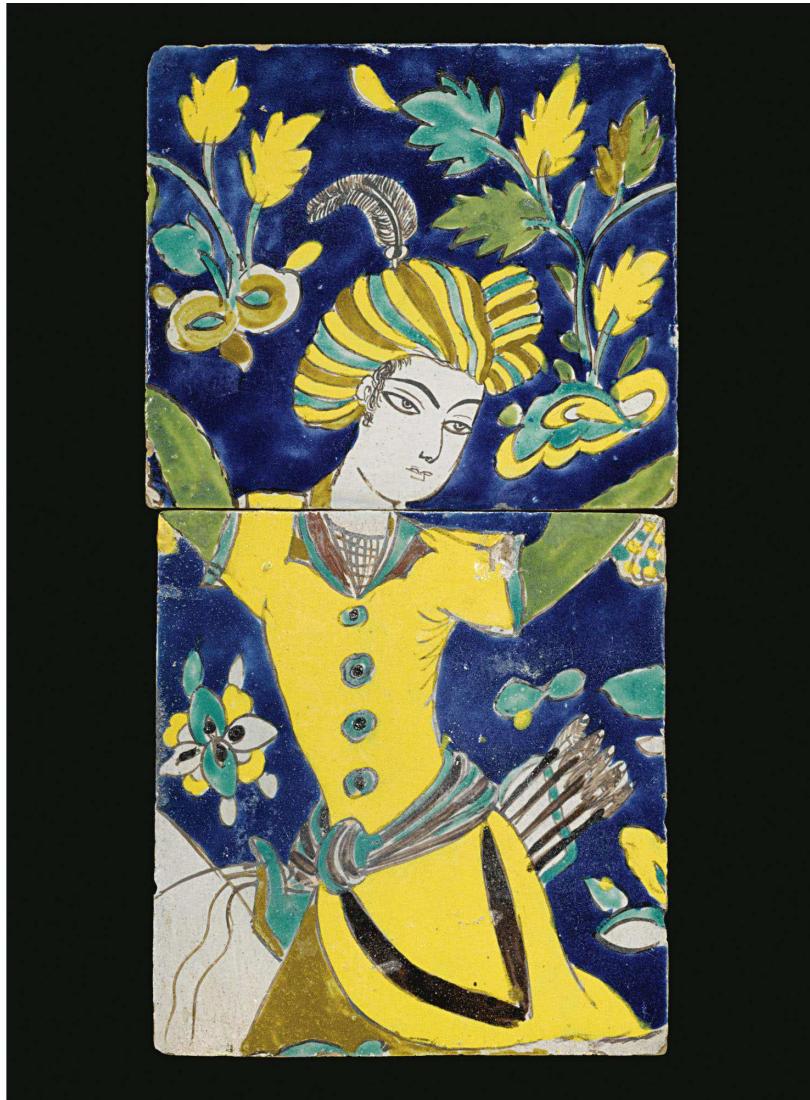
inscriptions

Verses in Persian (unidentified)

Owner: Ustad (Master) 'Ali Kiyani

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 111

TWO SAFAVID CUERDA SECA TILES DEPICTING AN ARCHER, PERSIA, 18TH CENTURY

both of square form, decorated in the *cuerda seca* technique with shades of yellow, cobalt blue, viridian, olive, yellow-green and white, outlined in black, with central archer figure seated on a horse dressed in courtly attire

47.8 by 25.2cm.

ESTIMATE 8,000 - 10,000 GBP

CATALOGUE NOTE

The figure is richly dressed in courtly attire with a feather placed on his turban and striped sash tied at this waist suggesting noble status. In Persian courts, all colours were permitted except for black and the fabrics were more than often embellished with gold and silver thread.

These tiles would have formed part of a larger panel from a private residence or garden pavilion. Vigorous scenes of hunting (*razm*) and feasting (*bazm*) typified the decoration of secular buildings occupied by the Safavid nobility.

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 112

A SAFAVID CAST BRASS CANDLESTICK WITH NASTALIQ INSCRIPTIONS, PERSIA, 16TH-17TH CENTURY

of tapering cylindrical form, with a splayed foot and everted mouth, the body with diagonal fluting encircled by bands of floral vines and two cast ring elements, the neck decorated with a band of inscriptions above two rows of floral and foliate scrolls, the foot with further floral vine bands, removable inner holder

29.3cm.

ESTIMATE 7,000 - 10,000 GBP

CATALOGUE NOTE
inscriptions

Around the rim: two lines of Persian poetry.

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 113

‡

A FINE TIMURID TINNED-COPPER BOWL, WEST PERSIA, CIRCA 1500

of rounded form with flat rim, the incised decoration comprising a band of inscriptive cartouches and floral and 'Y' pattern quatrefoils on a hatched ground, the base decorated with dense engraved vegetation leading to a central roundel issuing split-palmettes from its centre, the well with a central roundel depicting fish and lotus plants

13.5cm. diam.

ESTIMATE 6,000 - 8,000 GBP

CATALOGUE NOTE

inscriptions

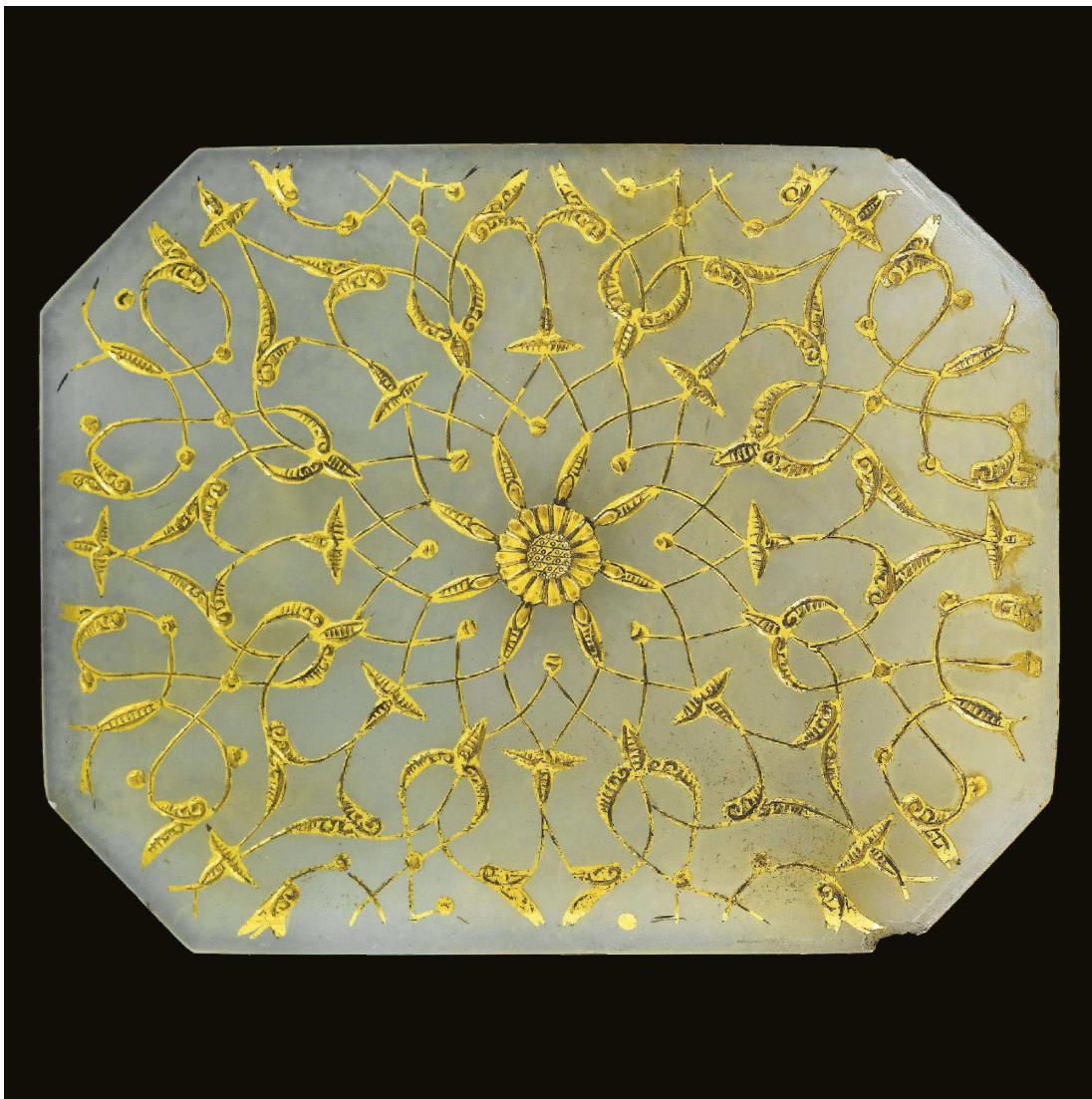
Three couplets from a *ghazal* of Hafiz

Owner's name as: 'Its owner and possessor Ustad (master) Yari Saffar (the copper-smith)' followed by a Persian benedictory phrase.

The bowl displays motifs found on a tinned copper dish in the Victoria and Albert Museum, which bears the date September 1496-August 1497 and is thought to have originated in Khurasan (see Melikian-Chirvani 1982, pp.250-2). Oblong cartouches, interspersed with roundels bearing the "Y" pattern, decorate the interior rim and the well shows a trilobate design comprising similar lotuses among Chinese clouds or *chi*, all on a ground of hachure. A bowl from West Persia of similar shape with a border of foliate cartouches against a hatched ground and dated to the early 16th century, was sold in these rooms 1 April 2009, Lot 114.

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 114

A FINE TIMURID OR EARLY OTTOMAN GOLD-INLAID JADE PLAQUE, PERSIA OR TURKEY, 15TH CENTURY

of octagonal form incised with an arabesque of scrolling tendrils issuing split and full palmettes radiating from a central floral medallion, inlaid with gold

7.2 by 5.6cm.

ESTIMATE 15,000 - 20,000 GBP

CATALOGUE NOTE

This delicately carved and inlaid plaque possesses the distinctive unfurling leaves and buds so typical of what can be called the 'international Timurid style'. Parallels may be found in the intricate inlay work of the late Timurid metalwork from the reign of Sultan Husayn Bayqara (1470-1506). The Timurid decorative vocabulary moved westwards as seen in the nephrite jade jug in the Topkapi Saray Museum; a Timurid piece but re-worked with a gold-inlaid inscription bearing a dedication to Shah Isma'il (see Thompson and Canby 2003, p.2, fig.1.1.).

Jade (*yashm*) was prized by the Turkmen tribes for its prophylactic as well as its visual qualities. It was believed to detect poison, cure eye disease and stomach illness, and to protect against natural calamities such as earthquakes and lightning. Its putative magical, talismanic attributes extended to the battle field. According to Al-Biruni: "It is said that jade or one variety of it is called the victory stone and for this reason the Turks decorated their swords, saddles and belts with it, desirous of gaining victory over their contestants and opponents. Others emulate them in this respect by fashioning from it seals and knife handles." (Lentz and Lowry 1989, p.221).

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 115

A SAFAVID BRASS CANDLESTICK, PERSIA, 17TH CENTURY

of cylindrical form, part-faceted, with a splayed foot and everted mouth, incised decoration of interlacing arabesques with inscriptions and chevron bands

28.3cm.

ESTIMATE 5,000 - 8,000 GBP

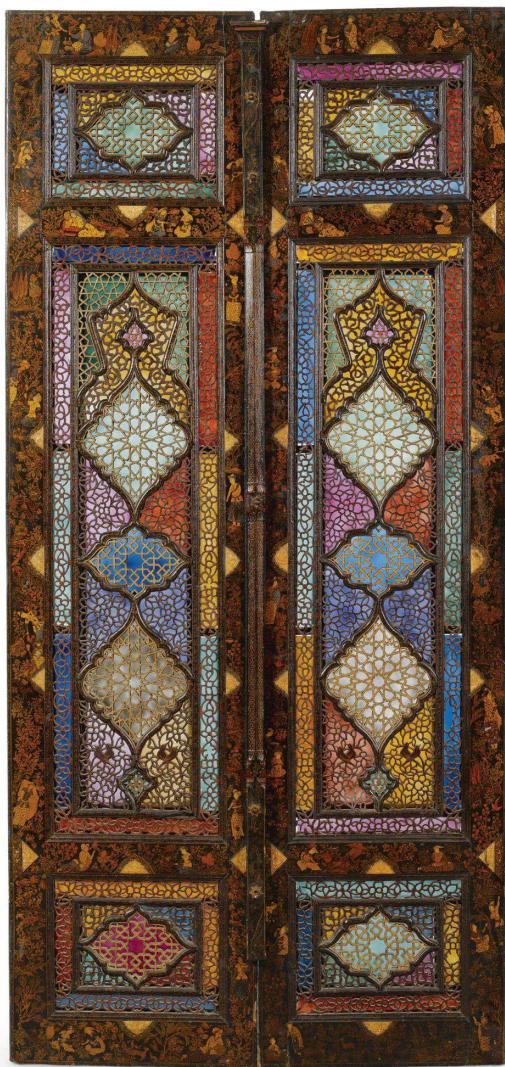
CATALOGUE NOTE

inscriptions

The first two couplets from a *mathnavi* by Sa'di; for a similar inscription, see Melikian Chirvani 1982, p.309. Followed by another two couplets (unidentified and not all decipherable).

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 116

‡ W

**A PAIR OF QAJAR PAINTED WOODEN DOORS WITH COLOURED GLASS PANELS AND FILIGREE GRILLES,
PERSIA, 19TH CENTURY**

of tall rectangular form, each door with three panels of coloured glass behind grilles of carved openwork geometric designs, the borders decorated throughout with outdoor scenes of leisure comprising finely executed figures and animals, interspersed with small ivory triangles and semi-cartouches carved with animals and celestial figures

194.5 by 92.5cm.

ESTIMATE 15,000 - 20,000 GBP

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 117

THE PROPERTY OF THE LATE EDMUND L. DE ROTHSCHILD, ESQ., CBE, TD

A RARE AND IMPORTANT MUGHAL JADE DRINKING CUP BEARING THE ROYAL COAT-OF-ARMS OF NAVARRE AND FRANCE, INDIA, 16TH-17TH CENTURY, AND A LATER CARVED AGATE BOWL, THE GILT-BRONZE MOUNTS PROBABLY ENGLISH AND BY BENJAMIN VULLIAMY, EARLY-19TH CENTURY

the cup of boat form, the nephrite jade of pale green colour inlaid with an arabesque of gold interlacing tendrils issuing flowerheads and palmettes and a flying bird, set with coloured glass with claw-settings, quatrefoils on either side enclosing the arms of Navarre and France, the interior with further gold-inlaid stem set with coloured glass, mounted on a gilt-bronze stand cast in the form a wyvern with back-stretched wings resting on a rocky mound supported on a verde antico rectangular base; together with an agate cup of oval form cut with a narrow tapering footring also supported by a gilt-bronze wyvern on a mottled peach, grey and white marble rectangular base

jade cup 5.4cm. height, 15.2cm. length, 8.7cm. width agate cup 4.3cm. height, 16.4cm. length, 9.6cm. width marble base 8.2 by 16.5cm. overall 18cm. max. height, 28cm. max. length

PROVENANCE

By repute, William Beckford (1760-1844).

Acquired by Baron Lionel de Rothschild (1808-1879).

Recorded in the division of property made after Baron Lionel de Rothschild's death (now in The Rothschild Archive) as going to Alfred de Rothschild: Anon., *Division of the property of the late Baron Lionel de Rothschild between Sir Nathaniel de Rothschild, Leopold de Rothschild, Esq. and Alfred de Rothschild, Esq.*, 1882, RAL 000/176/3.

By descent to Alfred de Rothschild (1842-1918).

Illustrated and described in the catalogue of Alfred de Rothschild's collections: Davis, Charles, *Catalogue of the collections of Alfred de Rothschild*, Vol.I, 'Pictures', Vol. II, 'Works of art', London, 1884, RAL 000/848.

By descent to Lionel de Rothschild (1882-1942).

By descent to Edmund de Rothschild (1916-2009).

CATALOGUE NOTE

Only two comparable jade bowls are known to exist, one is in the National Palace Museum, Taipei (Melikian-Chirvani 1992, p.88, fig.34) and the other in the Kunsthistorisches Museum, Vienna (Lisbon 2002, p.146, no. 44). The wine-boat in the Kunsthistorisches Museum, incorrectly catalogued as a Turkish drinking vessel, was recorded in the Inventory of the Wiener Schatzkammer in 1750. The exact origin of these two bowls has been disputed. There have been suggestions that they were carved in Iran or possibly China and later inlaid and set in India, but it is now believed that they were both carved and mounted in India.

There is a tradition in the subcontinent for working hardstones that dates back to the earliest times. During the Roman period Cambay in Western India was a centre for exporting agate vessels and other objects to the West. The use of jade however only became evident during the Mughal period, reaching its peak during the seventeenth century under the patronage of Jahangir and Shah Jahan. Abu'l Fazl records that the Emperor Akbar received a merchant at court by the name of Khwaja Mu'in who had the right to the jade stores in the bed of the river Kashgar. Nephrite jade was primarily found in the rivers of the Kunlun mountains near Khotan and Kashgar in China's Xinjiang province, an area that came under Timurid control in the late fourteenth century.

Emperor Jahangir (r.1605-27), who was keen to emulate his Timurid ancestors, owned several Timurid artefacts including a number of jade vessels that formed part of the emperor's personal collection. Jahangir had some of his prized vessels inscribed with his signature, including a jug in the British Museum dated 1624 and a white nephrite jade jug in the Gulbenkian Foundation, inscribed to Ulugh Beg with subsequent inscriptions recording its possession by Jahangir and Shah Jahan. Jahangir not only collected jades but also commissioned them. The jades produced under Jahangir's patronage were heavily influenced by earlier Timurid forms that were derived from ceramic and metalwork sources. William Hawkins a merchant who was invited to Jahangir's court gives an account of the treasures he encountered 'drinking cuppes five hundred, but fiftie very rich, that is to say, made of one piece of ballace ruby [spinel], and also of emerods [emeralds], of eshim [yashm: Persian for jade]... and of other sorts of stones.' Hawkins also lists the presence of a large amount of uncut stone, including 55lb of uncut jade (Stronge 1994, p.7).

The concept of the wine-bowl is an ancient one that has its origins in the pre-Islamic past where wine was often equated with the sun. This celestial symbolism continued into the Sasanian period and later appeared in Persian literature and poetry. As seen in the words of the eighth-century poet Abu Nuwas "*Of nectar someone on seeing it said to me:/ The sun has been trapped for us in a wine bowl!*" (Melikian-Chirvani 1992, p.13). The origins of the boat-shaped form is discussed in detail by Dr A. S. Melikian-Chirvani (*Ibid.* pp. 3-111). What is interesting is that unlike the examples in the Taipei National Museum and Kunsthistorisches Museum, the present jade bowl is footless, indicating either that its contents were intended to be consumed before it was put down, or that it was designed to be passed around during a courtly gathering (*bazm*), or that it was held at all times either by the owner or by a manservant indicating the elevated status of the former. Jahangir often hosted *bazm* and was particularly fond of drinking and entertaining: 'I held a meeting in one of the houses of the palace of Nur-Jahan Begum... I ordered them to give the people cups and all kind of intoxicating drinks according to the desire of each...I ordered that whoever drank a cup should sit according to his *mansab* [rank] and condition... A grand entertainment took place, and the drinkers of cups took more cups that they could carry. (*Tuzuk-i-Jahangiri*, vol 1, p.385, see S. Markel, *Fit for an Emperor: Inscribed Works of Decorative Art*

Acquired by the Great Mughals, p.27).

During the seventeenth century jade objects were often inlaid with gold and set with gems in the manner seen on the present cup. This is recorded by the traveller Jean de Thevenot who describes gold and gem inlaying at Agra (see *India in the Seventeenth Century, Vol II, The Voyages of Thevenot and Careri*, ed. J.P. Guha, New Delhi 1979). The French physician François Bernier mentions jade cups inlaid with gold and set with stones in a letter written in 1665: 'The jade stone presented upon this occasion was of an extraordinary size and therefore very precious. *Jachen* (*yashm*) is in great estimation in the court of the *Mogol*: its colour is greenish, with white veins, and it is so hard as to wrought only with diamond powder. Cups and vases are made of this stone. I have some of most exquisite workmanship, inlaid with strings of gold and enriched with precious stones' (*Travels in the Mogul Empire AD 1656-1668*, ed. by A. Constable, London, 1891 pp.422-3).

During Shah Jahan's reign (1628-58) a more naturalistic and decorative vocabulary evolved. The floral arabesque was a particularly favoured decorative device. Nowhere is this more visible than in the adornment of architecture. There are very strong parallels between the decoration seen on imperial buildings and on hardstone objects. The floral scroll decorating the interior dome of the Tomb of Akbar at Sikandra (1613) and the Tomb of Itimad ad-Daula (1626-28) is broadly similar in stylization to the gold inlaid arabesque seen on the present jade cup. By the second quarter of the seventeenth century jade carving had reached its height as displayed in the quality of the Shah Jahan wine-cup now in the V & A (inv. no.IS 12-1962). Inscribed and dated 1657, not only is the cup exquisitely worked, it also represents the diverse cultural sources that were present in the Mughal court during the seventeenth century (see Robert Skelton 1966 for a further discussion of this). Like the Shah Jahan cup the design and decoration of the present cup is a synthesis of Persian, Indian and European elements. During the seventeenth century a number of European lapidaries were employed in the Mughal court. Including the French goldsmith Augustin of Bordeaux who made a golden throne for Itimad ad-Daula to present to Jahangir at *Nowruz* in 1619; and the Portuguese jewellery designer Lorenço Mendes 'was many years in the King's service, drawing the models of jewels which he (the King) ordered to be made, the goldsmiths then applying the enamel and the precious stones.' (Jesuit missionary Father Botelho, *Goa and the Great Mughal*, Lisbon 2004, p.145).

The two recorded bowls, in Vienna and Taipei, and the present cup possess distinctive foliate-shaped settings. Instead of being set in the usual *kundan* technique the gems are discreetly set with claws chiselled in the form of petals and leaves. This is a European technique rarely seen in India during this period. The Museo Nacional Soares dos Reis, Oporto, has a seventeenth-century reliquary-cross and pair of cruets that display the same settings. This altar set once in the Portuguese monastery of Alcobaça was probably made by imperial jewellers as an ambassadorial gift for the Portuguese in Goa (Lisbon 2004, p.164). The "Clive bottle" (formerly in the V & A, see *The Indian Heritage*, 1982, p. 154, no.13) of pale nephrite jade set with rubies and emeralds shares the same delicately chiselled claw-settings.

It is highly probable that the present jade cup was designed and made with a European beneficiary in mind and possibly exported as a diplomatic gift. The fulcrum of this hypothesis is the inclusion in the surface decoration of the arms of Navarre and France which feature prominently in the quatrefoil cartouches on each side of the vessel. In 1572 Henry III of Navarre became Henry IV of France and thereafter the Crown of Navarre passed to the King of France. From 1600 through to 1830 the French Kings continued to use the title of the King of Navarre and the combined arms of Navarre and France. A member of the Navarre family, Prince Jean Phillippe de Bourbon, had visited Akbar's court as early as 1560. Prince Jean Phillippe was the son of a duke who was the cousin of King Henry IV of France. The connection between the Mughals and the Bourbons goes further: one of the Emperor Akbar's many wives was an Armenian called Mariam Zamani Begum whose sister Lady Juliana went on to marry Jean Phillippe. Jean Phillippe's descendants are believed to be the Bourbons of Bhopal who served as administrators of the region up until Independence in 1947 (Maud Diver, *Royal India, a descriptive and historical study of India's fifteen principal states and their rulers*, 1971). The circumstances of the commissioning of this object in Mughal India, and its subsequent passage to Europe where it passed through the hands of two of the greatest collectors/collections of antique hardstones, William Beckford of Fonthill Abbey (by repute) and the Rothschild family, remains a tantalising subject for further research.

Arts of the Islamic World

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LOT 118

A FINE AND RARE PAIR OF CANTONESE SILVER-GILT FILIGREE ROSEWATER SPRINKLERS SET WITH DIAMONDS, FOR THE INDIAN OR MIDDLE EASTERN MARKET, CHINA, LATE 18TH CENTURY

each with baluster body resting on a low splayed foot, the tall slender neck rising to a small terminal with pierced domed screw-on cover, silver filigree covering the whole body with scrolls and cellwork applied with flowers and leaves

25.5cm. height

ESTIMATE 8,000 - 12,000 GBP

PROVENANCE

Formerly in the possession of a princely Ottoman family

CATALOGUE NOTE

In the eighteenth century the southern Chinese port of Canton was the centre of a flourishing export trade. These rosewater sprinklers were made in imitation of an Indian form specifically for the Indian or Middle Eastern market. Similar sprinklers are to be found in the Clive Collection at Powis Castle and were part of the booty looted from Tipu Sultan's private quarters after the battle of Seringapatam in 1799 (see *Treasures from India: The Clive Collection at Powis Castle*, London, 1987, no.187).

Arts of the Islamic World

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LOT 119

A SILVER-GILT FILIGREE INCENSE BURNER POSSIBLY FOR THE OTTOMAN MARKET, GUJARAT, INDIA, 18TH CENTURY

of five component parts secured by a central rivet, the spherical upper section with domed hinged cover supported on a narrow baluster neck with splayed petalled base resting on three waisted feet, the domed hinged cover surmounted with faceted projections with crescent finials, decorated throughout with openwork filigree scrolls bordered by narrow pearl bands, loops suspending chains with tulip-shaped charms

22.8cm. height

ESTIMATE 6,000 - 8,000 GBP

CATALOGUE NOTE

A group of late eighteenth-century *pandan* and *thali* boxes in the Victoria and Albert Museum have comparable filigree decoration (see Terlinden 1987, p.137, no. 187). Similar spiralling filigree scrolls are also seen on a seventeenth-century Indo-Portuguese silver-gilt filigree casket sold through these rooms 18 October 2001, lot 144.

The decorative technique of filigree is believed to have originated from China but was also used throughout Eastern and Southern India. The technique gained popularity in Indo-Portuguese silver from the sixteenth century onwards.

Arts of the Islamic World

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LOT 120

A CEREMONIAL SILVER-MOUNTED COCO-DE-MER MADE FOR THE SULTAN OF TERENGGANU, MALAYSIA, 19TH CENTURY

the round-footed silver base with curved dish maintaining the mature coco-de-mer seed, openwork silver suspended from the dish, enamelled rosettes at centre of the seed, fully hollowed out with the two peaks divided to create openings, further enamelled rosettes and domed finials to each apex

37.2cm. height.

ESTIMATE 5,000 - 7,000 GBP

CATALOGUE NOTE

A label attached to the interior of one of the lids, 'A double *Coco du Mer* with native silver-mounted lids on silver stand and tray formerly the property of the Sultan of Tregganu, Malay States'

Arts of the Islamic World

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LOT 121

‡

THE HAT OF NANA SAHIB CAPTURED AT CAWNPORE IN 1857, INDIA, 19TH CENTURY

of square section, rounded at the top, made of silk covered in green velvet and embroidered with gold thread and sequins, the base with a band of interlacing silver-gilt wire, with an inscribed collection label

21.5cm. height 21.5cm. max. diam.

ESTIMATE 6,000 - 8,000 GBP

CATALOGUE NOTE

inscriptions

On the collection label:

'The Nana Sahib's Cap. Found in his Palace at Bithoor near Cawnpoor.'

On the reverse:

'Captain Lukis. Guernsey"

Nana Sahib was adopted in 1827 by the Maratha Peshwe Baji Rao II who was exiled to Bithoor near Cawnpore by the East India Company, where Nana Sahib was raised. Before the start of the Indian rebellion in 1857, Nana Sahib initially declared his allegiance to the British and gained the trust of various principal individuals. Ultimately, however, he brought together a large army of rebels and organised a stronghold against the British, commencing at Cawnpore. During the rebellion, many areas saw horrific loss of life, specifically the Bibighar massacre in which around 120 British women and children were confined to a house and used as bargaining tools with the East India Company. In the end, however, all of the captives were murdered and allegedly Captain Lukis was the first to witness the result of this tragedy.

Nana Sahib's palace at Bithoor, where the hat was found, was occupied without resistance in the aftermath of the rebellion. The British, after seizing livestock and arms, set the palace on fire.

Arts of the Islamic World

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LOT 122

**A RARE MOTHER-OF-PEARL, TORTOISESHELL AND IVORY FOLDING QUR'AN STAND, GUJARAT, INDIA,
17TH-18TH CENTURY**

of rectangular form, the top supported either side by two hinged cusped legs forming an arch, veneered with tortoiseshell and bordered by openwork ivory bands of floral scroll, the top decorated in the form of book covers with rectangular openwork sections of tortoiseshell and ivory floral arabesques divided by wood and green-stained ivory borders, traces of gilding to tortoiseshell openwork panels

44 by 32 by 25cm.

ESTIMATE 10,000 - 12,000 GBP

Arts of the Islamic World

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LOT 123

AN IVORY-INLAID SCRIBE'S BOX, GUJARAT, INDIA, 17TH-18TH CENTURY

of rectangular form on a bevelled base, the hinged overhanging cover opening to reveal four compartments and four draw trays, the interior cover decorated with an ivory inlaid flowering plant emanating from a vase, the exterior wood body inlaid with scrolls issuing leaves and flowerhead terminals bordered by narrow ivory bands, ivory inlay incised and heightened with lac

45.5 by 31.8 by 12cm.

ESTIMATE 5,000 - 7,000 GBP

Arts of the Islamic World

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LOT 124

A CHINESE PORCELAIN GILDED AND ENAMELLED COVERED BOWL WITH DISH MADE FOR ISLAMIC MARKET, QIANLONG PERIOD, DATED A.H. 1186/ A.D. 1772-3

the dish and bowl of rounded form with everted rim and short foot, the cover with narrow foot, decorated with enamelling and gilding, the exterior with cusped cartouches enclosing gold cloudband scrolls against a blue ground, bordered by bands of trellis pattern enclosing floral rosettes, concentric bands of Qur'anic inscriptions to the well of the bowl, cavetto of the dish and exterior of the cover, owner's label on base of dish and bowl

19.8cm. diam. dish; 14cm. diam. bowl; 12.7cm. diam. cover (3)

ESTIMATE 6,000 - 8,000 GBP

PROVENANCE

ex-Collection Leo and Doris Hodroff

CATALOGUE NOTE

inscriptions

Dated as: 'the year 1186 (1772-3)'

The lid: Prayers followed by surah *al-Baqara* (II) 255

The saucer: Prayers

The bowl: Qur'an, surah *al-Falaq* (CXIII)

There are further examples in Topkapi Saray, Istanbul, Musée Guimet, Paris, and Musée d'art et histoire, Brussels. A similar covered bowl and dish was sold in these rooms on 28 April, 2004, lot 142.

Arts of the Islamic World

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LOT 125

A RARE DECCANI RIBBED BRONZE EWER, INDIA, 16TH/17TH CENTURY

the melon-shaped body with vertical flutes supported on a splayed trumpet-form foot, rising to a narrow constricted neck with zig-zag pattern and ring moulding, terminating in a domed bean-shaped cover with twisted loop finial, the handle of stylised dragon form, the curved cylindrical spout with everted mouth

30cm. height

ESTIMATE 5,000 - 7,000 GBP

CATALOGUE NOTE

For a closely related ewer in the Musée des Arts Décoratifs, Paris (inv. no. 20.268) see Zebrowski 1997, no.215, p.158. For variants of this same type and depictions in contemporary Mughal painting, see *Ibid.* pp.156-161. A rosewater sprinkler of comparable rounded fluted form is in the David Collection, Copenhagen (inv. no. 57/1999), see von Folsach 2001, no.543, p.333.

Arts of the Islamic World

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LOT 126

‡

AN INLAID WOOD CABINET, POSSIBLY BATAVIA, FOR THE DUTCH MARKET, 16TH-18TH CENTURY

of rectangular form with double-fronted doors opening to reveal nine panels each with brass loop handles forming six drawers, the top, sides, doors and back inlaid with a geometric pattern of interlocking stained wood lozenges bordered by narrow strips of bone, the base, top and door with a carved scalloped edge, foliate lacquered metal lock plate and loop handles to sides, quatrefoil key

49 by 30.5 by 28.5cm.

ESTIMATE 5,000 - 7,000 GBP

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 127

A LACQUER PAINTED QUR'AN STAND, KASHMIR, 19TH CENTURY

of typical folding form with two parts hinged, together with lower arched sections, the top parts with serrated edging, painted throughout with polychrome painted flowers with scrolling borders

52.5cm. height 72cm. width

ESTIMATE 5,000 - 7,000 GBP

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 128

A MUGHAL GEM-SET JADE-HILTED DAGGER, INDIA, CIRCA 1700, AND JADE-MOUNTED SCABBARD, 19TH CENTURY

the slightly curved watered-steel blade with central ridge and double grooves, gold-overlaid palmette and cartouche at forte, the jade hilt with scroll quillons and carved stylised lotus leaf, the pommel in the form of a lion's head with gold inlay set with red spinels, the velvet-covered wood scabbard with carved jade chape and lock

39.9cm.

ESTIMATE 5,000 - 7,000 GBP

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 129

A ROCK CRYSTAL HILTED DAGGER, INDIA, 17TH CENTURY

the straight steel dagger with central ridge embossed at the forte in the form of a palmette, the waisted rock crystal hilt with carved flutes and leaf design carved into the pommel

38.8cm.

ESTIMATE 4,000 - 6,000 GBP

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 130

A MOTHER-OF-PEARL HILTED DAGGER, INDIA, 17TH CENTURY

a single-edged tapering watered-steel blade with pistol-grip hilt decorated with chevron plaques of mother-of-pearl secured with brass pins

43.3cm.

ESTIMATE 4,000 - 6,000 GBP

CATALOGUE NOTE

A seventeenth-century dagger of similar form and decoration is in the Musée Guimet, Paris, formerly in the Krishna Riboud Collection, illustrated in Bordeaux 1999, p.106, no.33. Both possess the distinctive chevron plaques of mother-of-pearl. The Bordeaux example is attributed to Gujarat.

Arts of the Islamic World

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LOT 131

A JADE-HILTED DAGGER WITH A MULBERRY POMMEL, INDIA, 18TH-19TH CENTURY

the slightly curved steel blade with faint double groove, the light-green jade hilt with a mulberry form pommel, carved with stylised floral motif and six gold set rubies at forte

44.7cm.

ESTIMATE 5,000 - 7,000 GBP

Arts of the Islamic World

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LOT 132

A MUGHAL HORSE-FORM JADE HILTED DAGGER, INDIA, 18TH-19TH CENTURY

the curved double-edged steel blade with central ridge, the hilt of pale green stone carved at the forte with scroll quillons and lotus flower, the pommel rendered in the form of a horse's head

36.1cm.

ESTIMATE 5,000 - 7,000 GBP

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 133

A MUGHAL JADE-HILTED DAGGER, INDIA, 18TH CENTURY

the slightly curved double-edged watered steel blade with central ridge, engraved floral motif at the forte, the jade pistol-grip of dark green stone carved at the forte with scroll quillons and lotus flower, the rounded pommel carved with stylised floral motif

33.9cm.

ESTIMATE 5,000 - 7,000 GBP

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 134

AN IVORY-HILTED DAGGER (KHANJARLI) AND SILVER SCABBARD, SOUTH INDIA, EARLY 18TH CENTURY

the curved double-edged watered-steel blade chiselled with central ridge and *yalis* flanking the forte, curved steel knuckle guard terminating in a dragon's head, ivory hilt in four parts secured with gold rosette pins terminating in a bifurcated pommel, the silver scabbard engraved with designs of scrolling vegetation, birds and stylised flowers, with bud finial

37.3cm.

ESTIMATE 10,000 - 12,000 GBP

CATALOGUE NOTE

Similar daggers were sold in these rooms on 18 April, 2007, lot 151, and 9 April, 2008, lot 251.

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 135

A KOFTGARI KATAR AND SCABBARD, INDIA, CIRCA 18TH CENTURY

the steel blade fullered with swollen tip, hilt with double grip and decorated throughout with gold overlaid inscriptions and floral motifs, the scabbard with chape decorated *ensuite*

42.6cm.

ESTIMATE 6,000 - 8,000 GBP

CATALOGUE NOTE
inscriptions

The *nada 'ali* quatrain (twice) and surah *al-Saff* (LXI), parts of 13 (5 times)

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 136

A KOFTGARI HORSE-HEAD DAGGER AND SCABBARD, INDIA, 19TH CENTURY

the slightly curved watered-steel blade with chevron design and flat back edge, the pommel carved in the form of a horse's head with stylised foliage gold overlay, the velvet-covered wood scabbard with gold overlay chape

38.2cm.

ESTIMATE 8,000 - 12,000 GBP

CATALOGUE NOTE

A fine talwar with horse-head hilt and chevron-patterned blade is in the National Museum, New Delhi. The similarities with the present lot suggests that they may even have formed a matching set.

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 137

A RARE IVORY-HILTED HORSE HEAD DAGGER, INDIA, 18TH CENTURY

the slightly curved double-edged watered-steel blade with a faint central ridge, gold overlay at the forte with floral motifs, ivory hilt with floral carvings at the forte, pommel set with turquoise stone and in the form of a horse's head, with eyes set with stones inlaid with gold

40.6cm.

ESTIMATE 15,000 - 18,000 GBP

Arts of the Islamic World

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LOT 138

‡

A RARE HORSE-HILTED DAGGER AND RELATED TALWAR AND SCABBARD, INDIA, 18TH-19TH CENTURY

the curved tapering steel blade with central ridge, the hilt with scroll quillons and pommel rendered in the form of a horse's head with mane to one side and bridle, chiselled and decorated with an all over design of gold scrolling vine issuing flowerheads and split-palmettes against a silver ground; the slightly curved steel blade with flat back edge, short cross quillons and hilt in characteristic talwar form wholly inlaid in gold and silver with chevron pattern and vegetal motifs, the fabric covered wood scabbard

35cm.; 95cm.

ESTIMATE 5,000 - 8,000 GBP

Arts of the Islamic World

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LOT 139

‡

AN INDIAN STEEL-HILTED DAGGER, 18TH-19TH CENTURY

the double-edged tapering steel blade with a chevron watered pattern, the hilt with scroll quillons and rounded pommel rendered in the form of a peacock's head, the eyes set with spinels encircled by a radial lotus design, the grip chiselled and gilded with a lattice of quatrefoils

32.5cm.

ESTIMATE 3,000 - 5,000 GBP

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 140

‡

AN INDIAN STEEL-HILTED DAGGER, 18TH-19TH CENTURY

the watered-steel blade curved at the tip, with central ridge and gold and silver overlay inscriptions in cartouches split between blade ridge, the steel hilt with similar gold and silver overlay inscriptions in lobed cartouches flanked by smaller cartouches with floral motifs

34.6cm.

ESTIMATE 3,000 - 5,000 GBP

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 141

AN INDO-PERSIAN CARVED SOAP-STONE SWORD STICK, 18TH-19TH CENTURY

the tapered steel blade with floral silver overlay mount at forte, the soap-stone hilt in the form of a seated tiger with inset glass eyes and carved designs across the body of the tiger

31.4cm

ESTIMATE 3,000 - 4,000 GBP

PROVENANCE

ex-Collection Ernest Ohly

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 142

A DECCANI ZOOMORPHIC BRONZE POWDERFLASK, INDIA, 16TH CENTURY

the typical horn-shaped body faceted and engraved with a monkey, a cockerel and a fish, the serpentine terminal with a dragon or *yali* form finial joined to the main body by a bar with ring attachment

14cm. height; 15.5cm. width

ESTIMATE 4,000 - 6,000 GBP

Arts of the Islamic World

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LOT 143

†

A RARE DRAGON-FORM SCRAPING IMPLEMENT, CENTRAL ASIA, 16TH CENTURY OR LATER

the dragon with arched back standing on four feet on a long curling serpentine tail, with pronounced teeth swallowing a figure whose bald head and moustachioed face protrudes from the gaping maw, the underside with criss-crossed striations

11.5cm. length 7.5cm. height

ESTIMATE 3,000 - 5,000 GBP

PROVENANCE

ex-Collection Henri D'Allemagne (published Paris 1948)

LITERATURE

Illustrated in M. Guillaume Janneau, *La Maison d'un Vieux Collectionneur* [Henri D'Allemagne], Paris, 1948, vol 2, Pl. CIII.

CATALOGUE NOTE

This curious implement, most likely used as a burnishing tool or a foot-scraper, is vigorously carved from a green soapstone. The Chinese influence is manifest in both material and iconography, and the form suggests a date in the 16th century or later.

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 144

A DECCANI STEEL BAYONET OF DRAGON FORM, INDIA, 17TH CENTURY

of characteristic form, the steel blade enlarging at tip with central ridge comprising carved chevron design, the dragon head at the attaching component

33.5cm

ESTIMATE 3,000 - 4,000 GBP

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 145

AN IVORY-HILTED DAGGER (PESHKABZ) WITH SILVER-MOUNTED SCABBARD, INDIA, 18TH-19TH CENTURY

the curved watered-steel blade with central ridge, double-edged towards the swelled tip, decorated at the forte with gold-overlaid naturalistic flowers with vase motif, the flat back edge with stylised palmette and two lobed cartouches containing inscriptions, ivory hilt in two sections, leather-covered wood scabbard with applied silver lock and chape, carved throughout with rosettes, foliate and fishscale designs with bud form terminal

47.5cm.

ESTIMATE 6,000 - 8,000 GBP

CATALOGUE NOTE

inscriptions

on the back of the blade to the forte:

qabzah-ye khanjar jahangir ast garcheh yak-mosht ostokhan bashad

'The hilt of [this] dagger conquers the world even though it is [made of] a handful of bones.'

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 146

A FINE DAGGER (KARD) WITH IVORY GRIPS, PERSIA, LATE 18TH CENTURY

the tapered finely watered-steel blade with swollen tip, chiselled foliate motifs and gold overlay inscriptions at the forte, the ivory grips divided by inscribed cartouches

37.5cm

ESTIMATE 5,000 - 7,000 GBP

CATALOGUE NOTE

inscriptions

In the cartouches along the top of the hilt: Surah *al-Ikhlas* (CXII)

In the cartouches on the underside of the hilt: Invocations to God

On one side at the base: *ya sultan*

On the other side: *ya subhan*

In gold at the base: *ya radwan*

On the blade: *selim*

In Gold at the forte: *wa ma tawfiqi illa bi'llah*

'There is no satisfaction except God'

On the other side: *wa ma nasru illa min 'and allah*

'There is no victory except from God'

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 147

A FINE IVORY-HILTED DAGGER (KARD) WITH SILVER SCABBARD, BUKHARA, PERSIA, DATED A.H. 1210/ A.D. 1795-6

the tapered watered-steel blade with chiselled and gold-overlaid inscriptions, the marine ivory hilt with a cuff of turquoise glass insets, the silver-gilt scabbard chased with foliate motifs and set with turquoise

40.1cm.

ESTIMATE 5,000 - 7,000 GBP

CATALOGUE NOTE

inscriptions

Dated 'In the year 1210 (AD 1795-6)'

The inscriptions include Qur'an, surah *al-Saff* (LXI), parts of 13; surah *Hud* (XI), parts of 88; surah *Al 'Imran* (III) parts of 126 and invocations to God.

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 148

A SILVER MOUNTED SWORD WITH IVORY GRIPS AND SCABBARD, OMAN, EARLY 19TH CENTURY

the curved steel blade with inscription in gold overlay at forte, the cross quillons with punched ground silver and inscriptions and twisted metal band connecting to ivory hilt with engraved silver pommel comprising floral motifs, patterned-leather covered wooden scabbard with ensuite punched ground silver chape and suspension mounts with rings

93.5cm.

ESTIMATE 3,000 - 4,000 GBP

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 149

A QAJAR AXE WITH DRAGON FINIALS, PERSIA, 19TH CENTURY

the blade of crescent form with carved animal motif, and gold overlay vegetal design, inscription within lobed cartouche and studded with turquoise stones, with elongated dragon finials and spike, pattern-welded faceted steel haft incised at base and blade

68.3cm.

ESTIMATE 4,000 - 6,000 GBP

CATALOGUE NOTE

inscriptions

Qur'an, surah *al-Fath* (XLVIII), 1 and surah *al-Saff* (LXI), parts of 13.

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 150

A GOLD-OVERLAID WATERED-STEEL SHIELD, PERSIA, EARLY 19TH CENTURY

of domed circular form with four applied bosses with gold overlaid decoration at the outer ring, comprising wholly of cusped cartouches filled with animal motifs and inscriptions, the textile-padded interior with four suspension loops

35.3cm

ESTIMATE 6,000 - 8,000 GBP

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 151

A RARE SIGNED ARAB WATERED-STEEL BLADE, SYRIA, 16TH CENTURY, WITH INDIAN SILVER ENAMELLED SCABBARD AND HILT, LUCKNOW, 18TH-19TH CENTURY

the curved finely watered-steel blade with three circular impressions framing inscriptions in cartouches on both sides of the blade, the later addition of the silver enamelled quillons in form of bird heads set with rubies and engraved with animal scenes, the ivory hilt with restored pommel, fabric covered wooden scabbard with openwork chape comprising stylised floral motif

92.5cm.

ESTIMATE 4,500 - 6,500 GBP

CATALOGUE NOTE

inscription

Signed as: 'Work of His (God's) servant Sajjad ibn Haji'

Arts of the Islamic World

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LOT 152

AN INDIAN SILVER-HILTED TALWAR WITH EUROPEAN BLADE AND SCABBARD, 19TH CENTURY

the slightly curved blade with triple groove and *devanagari* inscriptions to one side of blade and to flat edge, the silver hilt of baluster form with short cross quillons, knuckle bow and disc pommel with openwork engraving terminating in dome-like finial, the leather-covered wood scabbard

93.3cm.

ESTIMATE 3,000 - 4,000 GBP

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 153

AN ARABIAN SILVER-HILTED SWORD AND SCABBARD, 19TH CENTURY

the slightly curved steel blade swelling somewhat at the tip with groove at flat edge, the hooked silver pommel with short quillons and knuckle chain, the scabbard with ornate openwork silver comprising six rosette medallions, two suspension rings and thread strap

87.7cm.

ESTIMATE 4,000 - 5,000 GBP

Arts of the Islamic World

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LOT 154

A RARE DECCANI RAPIER, INDIA, LATE 16TH - EARLY 17TH CENTURY

the slender double-edged steel blade with elongated embossed cartouche and palmette at forte, two bulbed bands of gold gilt encase the leather grip, the cylindrical steel knuckle bow wrapped in metal, the extended fluted pommel

118cm.

ESTIMATE 4,000 - 6,000 GBP

Arts of the Islamic World

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LOT 155

A MOTHER-OF-PEARL HILTED SWORD (SHAMSHIR) WITH SCABBARD, INDIA, LATE 18TH CENTURY

the curved and finely watered-steel blade with gold-overlaid inscriptions in lobed cartouches either side of blade, the hilt quillons and pommel decorated throughout with dense gold-overlaid floral motifs, the mother-of-pearl hilt comprising four gold-set red gemstones, the velvet-covered wooden scabbard with *ensuite* suspension mounts and chape

94cm.

ESTIMATE 12,000 - 15,000 GBP

CATALOGUE NOTE
inscriptions

The inscription (spurious) reads: 'Regnal year 30 of Shah Aurangzeb ('Alamgir') and an Arabic saying.

Arts of the Islamic World

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LOT 156

A MUGHAL JADE-HILTED SWORD WITH GILT-MOUNTED SCABBARD, INDIA, 17TH CENTURY AND LATER

the slender and slightly curved blade of watered-steel with gold inlaid inscriptions in lobed cartouches and a talismanic square at the forte, the light-green jade hilt with rounded pommel carved with stylised floral motifs and copper quillons engraved with fine floral pattern, the cloth-covered wood scabbard with engraved copper *ensuite* chape and lock, with one suspension loop

102.5cm.

ESTIMATE 25,000 - 35,000 GBP

PROVENANCE

By Repute, The Nizam of Hyderabad

CATALOGUE NOTE

This and the following sword are from a rare group of jade-hilted swords, only a few recorded examples exist including an early seventeenth-century talwar from a private Danish collection published in Copenhagen 1982, p.190 no.154 and an early eighteenth-century jewelled and gold inlaid jade-hilted sword that also by repute comes from the Hyderabad Treasury, (illustrated in Ricketts and Missilier 1988, p.102, no.167). The form of the hilt with the typical rounded pommel and carved floral decoration is more commonly associated with contemporary jade-hilted daggers. The only other recorded sword with a jade pistol-hilt is the sword presented to General Claude Martin in 1786 by the Nawab Asaf-ud-Daula, now in the Heeramanec Collection (*ibid.* p. 133, no. 221).

Arts of the Islamic World

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LOT 157

A MUGHAL JADE-HILTED SWORD WITH GILT-MOUNTED SCABBARD, INDIA, 17TH CENTURY AND LATER

the slender and curved blade of watered-steel, the dark-green jade hilt with rounded pommel carved with stylised lotus flowers and copper quillons engraved with fine floral pattern, the cloth-covered wood scabbard with engraved copper *ensuite* chape, lock and suspension bracket

98cm.

ESTIMATE 25,000 - 35,000 GBP

PROVENANCE

By Repute, The Nizam of Hyderabad

CATALOGUE NOTE

See footnote to previous lot.

Arts of the Islamic World

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LOT 158

‡

**A JEWELLED SWORD TALWAR OF HIS HIGHNESS THE MAHARAWAT SIR RAGHUNATHSINHJI KCIE,
PRATAPGARH, RAJASTHAN, INDIA, EARLY 19TH CENTURY**

the slightly curved steel blade with raised edge and fullers struck at forte with three talismanic dots on either side, the gilded-silver hilt with characteristic broad pomme and hemispherical quillon terminals, wholly embellished in green and blue enamel and set with thirty-three gems including rubies and white sapphires, *devanagari* inscription to flat edge of blade at forte, velvet-covered wood scabbard with later addition of gilt braid

92cm.

ESTIMATE 12,000 - 18,000 GBP

CATALOGUE NOTE

This lot is sold with a signed letter of authenticity from Durgapratapsinh Sisodia, The Maharaj of Pratapgarh, Rajasthan. The Maharawat Sir Raghunathsinhji KCIE (1858-1929) was crowned in 1890 and was the 21st ruler of Pratapgarh. Pratapgarh was honoured by the British Empire in 1867 with a fifteen-gun salute. The Maharawat maintained royal armouries containing both eastern and western weapons to which this *talwar* belonged.

Arts of the Islamic World

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LOT 159

A FINE AND EXCEPTIONALLY RARE JADE-HILTED TALWAR, INDIA, 17TH CENTURY

the slightly curved finely-wilded steel blade with jade hilt of light-green colour carved exquisitely in the form of budding lotus flower with a narrow grip, disc pommel and broad basket guard, the cloth-covered wood scabbard with *ensuite* gold repoussé chape and lock decorated with elephant, camel and deers in procession, scale-patterning and palmette arcades

87.5cm.

ESTIMATE 27,000 - 30,000 GBP

CATALOGUE NOTE

This talwar is from a small group of jade-hilted swords (see Copenhagen, 1982, nos. 154 and 163). This form of hilt executed in jade is rare and to the best of our knowledge unique.

Towards the end of the seventeenth century, Indian craftsmen began to carve hilts with sculpted floral forms. Under Shah Jahan (r. 1628-58) the quality of jade carving attained extraordinary heights; works of this period, many of them carved from white nephrite, are characterised by the organic floral and vegetal decoration of the late Jahangir period, applied with even greater elegance and technical perfection.

A similar design of lotus leaf carving contemporary to this hilt can be found on the covered potiche in the British Museum. The neck is delicately decorated with overlapping lotus petals carved in relief (see *The Indian Heritage: Court Life and Arts under Mughal Rule*, V & A, 1982, p.120, no. 360).

The finely watered-steel blade demonstrates an extremely complex Damascus pattern including wavy and motley lines, random circular distortions as well as multiple rudimentary vertical orientations suggestive of the Kirk Narduban configuration (see Figiel, *On Damascus Steel*, 1991).

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 160

THREE MALAY DAGGERS (KRIS) WITH SILVER SCABBARDS, MALAYSIA/SUMATRA, 18TH-19TH CENTURY

the wavy-edge layered steel blade, inscription inlaid with silver at assymetric forte, the wooden hilt in the form of an abstract bird carving, the silver scabbard with engraved floral motif and wooden scabbard mouthpiece; the slender double-edged steel blade with jagged assymetric forte, the faceted ivory hilt, engraved silver scabbard with inscriptions and floral forms; the slender double-edged steel blade with jagged assymetric forte and inscriptions on both sides of blade, the intricately carved wooden hilt with openwork, in the shape of a stylised flower

45.5cm; 54cm; 57cm.

ESTIMATE 4,000 - 5,000 GBP

CATALOGUE NOTE

inscriptions

1) On one side: *The Basmalah*.

On the other side: Undeciphered. Not Arabic, Persian or Turkish.

2) The *shahada* followed by a quotation, which appears 3 times in the Qur'an. (Qur'an, surah *Al-'Imran* (III), parts of 185; surah *al-Anbiya* (XXI), parts of 35 and surah *al-'Ankabut* (XXIX), parts of 57.

An undeciphered inscription and 'Raj Fatima 1[2]78 (?) (A.D.1861-2)'

'Raj Fatima' is also at the end of the scabbard.

3) Undeciphered inscription with date as: 'Year 1155 (A.D.1742-3).

The Malay *kris* became a weapon that above all was an insignium of rank rather than a practical weapon, and varied greatly in its embellishment. One particular form of *kris* was used as an executioner's weapon. The victim would traditionally be dispatched by a single downward thrust from the left collar bone, piercing the heart. This was thought a more noble death than other possible methods, since little or no blood was shed.

Arts of the Islamic World

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LOT 161

TWO JAVANESE SWORDS (SUNDANG), INDONESIA, 19TH CENTURY

the double-edged wavy steel blade with central groove and gilt abstract illustrations, the elaborate forte with engraved silver bands and asymmetric jagged edge, crosswork silver at the hilt with carved wooden pommel; the double-edged wavy steel blade with central groove and gilt abstract illustrations, the asymmetric jagged edge, metal thread bands alternating with gold gilt bands across the hilt terminating in a conceptual bird pommel carved of ivory, with wooden scabbard

67cm.; and 78cm.

ESTIMATE 4,000 - 6,000 GBP

Arts of the Islamic World

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LOT 162

AN OTTOMAN AXE, TURKEY, CIRCA 18TH CENTURY

the blade of characteristic form with silver overlay abstract motif, the haft with ensuite engraved silver panels

60.5cm.

ESTIMATE 6,000 - 8,000 GBP

CATALOGUE NOTE
inscriptions

Signed as 'Work of Muhammad'.

Arts of the Islamic World

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LOT 163

A PAIR OF OTTOMAN GILT-STEEL STIRRUPS, TURKEY, 18TH CENTURY

of regular form, each with a sloping base and high tapered sides joined at the top and surmounted with a suspension ring, the bases with a central openwork rosette, the sides and top element decorated with engraved floral rosettes

18.5 by 16cm.

ESTIMATE 4,000 - 6,000 GBP

CATALOGUE NOTE

These stirrups display a closely worked floral design on both sides in *contour réservée* technique, which stems from the Mamluk style of the fifteenth century. The framed medallions, floral scrolls and arched foot design are typical of the Ottoman period of the seventeenth century and later. An almost identical pair has been published in Mohamed 2007, p.357.

Arts of the Islamic World

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LOT 164

A PAIR OF OTTOMAN SPURS, ALGERIA, SECOND HALF 18TH CENTURY

with U-shaped heel bands, slotted rectangular terminals, copper plated moulded necks and characteristically long spikes, both inset with coral at necks and decorated with silver-inlaid panels with floral chasing

27.8cm

ESTIMATE 4,000 - 5,000 GBP

CATALOGUE NOTE

inscription

Crudely written: 'Work of 'Ali ibn 'Abd al-'Aziz (?)'

Arts of the Islamic World

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LOT 165

‡ W

A RARE AQQOYUNLU OR OTTOMAN CHAIN-MAIL COAT, PERSIA OR TURKEY, CIRCA 15TH CENTURY, AND LATER EUROPEAN MANNEQUIN, POSSIBLY ITALIAN, 19TH CENTURY

of riveted mail linked to a section of rectangular plates vertically arranged in nine columns covering the whole coat save under the full-length chain-mail sleeves, the plates to the front of the coat have silver overlaid inscriptions and buckles, Eirene tamgha stamp on underside; unusual wooden mannequin with face carved in the form of a bearded man

coat: 94cm. length mannequin: 116cm. length

ESTIMATE 80,000 - 120,000 GBP

CATALOGUE NOTE

Inscriptions

al-sultan al-'adal

'The most Just Sultan'

Ottoman and Persian chain-mail shirts from the fifteenth century are extremely rare to find as they were mostly destroyed or were housed in damp conditions for hundreds of years, deteriorating in condition. The majority of arms and armour from the Ottoman Empire were stored in the Ottoman arsenal, converted from the church of Saint Eirene in Istanbul. The booty gathered from the Ottoman campaigns in the Balkans and during the raids against the Aqqoyunlu in the 15th century and later the Safavids (battle of Chaldiran, 1514) was also taken to the Eirene arsenal and marked with a symbol of the '*tamga* of the Kayi'. This mail is also from this prestigious arsenal, evident from the mark on the reverse of the plates.

Middle Eastern armoury up to the fifteenth century consisted of composite plate armour which were worn over mail. Towards the middle of the 15th century, rows of narrow metal plates were integrated into the chain mail, covering the front, back and the sides, thus permitting flexibility and air circulation as well as strong defence. With the new armour design being widely accepted by the Mamluks, the Aqqoyunlu and the Ottomans, armour from these three dynasties began to resemble each other from the mid-15th century onwards. Furthermore, as Bagci and Tanindi explain in *Turks...* (Roxburgh ed., *Turks: A Journey of a Thousand Years, 600-1600*, London, 2005, p. 266), Aqqoyunlu and Safavid craftsmen from the court ateliers of Tabriz were sent post-Chaldiran to Istanbul where they produced arms and armour for the Ottoman soldiery. Hence, it is difficult to be certain if this mail shirt is of Ottoman or Aqqoyunlu manufacture.

With Uzun Hasan's ascent to the throne in 1457, the Aqqoyunlu embarked on a series of military campaigns against the Qaraqoyunlu, the Timurids and the Ottomans. Uzun Hasan earned the sobriquet 'Sultan of the Ghazis' from the great Persian poet Jami for his military prowess. Thus the inscription on the plate, 'The most just Sultan' could have been in reference to Uzun Hasan. An example of a 15th-century mail and plate shirt from Iran in the Khalili Collection, has a similar inscription on the plate: 'The Sultan, Khalid son of ...'. (Khalili et al 1992, p. 68, no. 26).

A shirt bearing a close resemblance to the present example, which is believed to be a mail shirt in the name of Uzun Hasan from the mid-15th century, is in the Askeri Müzesi, Istanbul (see Roxburgh 2005, p. 210). The shirt, which was taken as war booty in 1514 from the Safavids, whose ruler Shah Ismail had overthrown the Aqqoyunlu in 1508, demonstrates a comparable design of rectangular steel plates with a central cartouche enclosing an Arabic inscription. Bashir Mohamed's assertion that inscriptions on Ottoman helmets were purely Qur'anic in nature (Mohamed 2007, p. 293) lends further support to an Aqqoyunlu attribution.

On the other hand, examples of Ottoman armoury from late fifteenth to early sixteenth-century exhibit design similarities. The Ottoman chain mail shirt from the Khalili Collection (Khalili et al 1992, p. 72, no. 29) reinforced at the front and back with narrow plates is engraved with beautiful *rûmî* arabesques and surrounded by foliate branches. Shorter in arm-length and without an inscription, the structuring of the chain and the intricate design on the plates resemble the curved cartouche design of the present example.

When Sultan Abdulmecid (r.1839-61) decided to empty the Eirene arsenal and to disperse its contents in 1839, rare early examples of Middle Eastern armour became available for European collectors on the market (Khalili et al 1992, p.12; Mohamed 2007, p.300).

Arts of the Islamic World

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LOT 166

A SMALL OTTOMAN HELMET WITH CHAIN MAIL, TURKEY, 17TH-18TH CENTURY

of shallow convex form with carved radial ribbing, chain mail neck guard attached to rim

17cm. diam.

ESTIMATE 3,000 - 4,000 GBP

CATALOGUE NOTE

For a similar example from the seige of Vienna booty of 1683, see *Die Karlsruher Türkенbeute*,
Munich, 1991, p.89.

Arts of the Islamic World

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LOT 167

AN OTTOMAN IVORY AND SILVER-MOUNTED POWDER FLASK, TURKEY, 17TH CENTURY

the leather covered wood body of nautilus form decorated with subtle silver niello bands, ivory terminals with turned domes and niello finials, niello metal stopper and cord with retractable walrus ivory lock

21cm. max.

ESTIMATE 8,000 - 10,000 GBP

CATALOGUE NOTE

A similar pair of artillery powder-horns are recorded in The Royal Danish Kunstkammer (EMb32; EMb33) in 1689 and 1690 respectively (see Dam-Mikkelsen, B. and T. Lundbaek , *Ethnographic Objects in the Royal Danish Kunstkammer 1650-1800*, Copenhagen 1980, p.70).

Arts of the Islamic World

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LOT 168

AN OTTOMAN METAL-THREAD EMBROIDERED SADDLE COVER, TURKEY, 19TH CENTURY

of characteristic form, the red-velvet rectangular panel with crescent-form motif to each corner, the remainder of the cover embroidered in metal-thread stylised flowers

168 by 115.5cm.

ESTIMATE 3,000 - 4,000 GBP

CATALOGUE NOTE

For examples of Ottoman saddle clothes captured at the seige of Vienna in 1683, see *Die Karlsruher Türkenbeute*, Munich, 1991, pp.95-140.

Arts of the Islamic World

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LOT 169

AN OTTOMAN TOMBAK SWORD (YATAGHAN) AND SCABBARD, TURKEY, LATE 18TH/EARLY 19TH CENTURY

the forward curved steel blade with flat back edge, gold gilt leaf motif at forte with inscription cartouche on one side of blade, the gilt copper hilt with fluted pommel, the fabric covered wooden scabbard with chased engravings on gilt copper with ensuite chape and lock and bud finial

62cm.

ESTIMATE 8,000 - 10,000 GBP

PROVENANCE

Formerly in the possession of a princely Ottoman family

CATALOGUE NOTE

inscriptions

Owner's name as: 'al-Hajj Sulayman Agha'

Arts of the Islamic World

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LOT 170

AN OTTOMAN GEM-SET JADE-HILTED DAGGER AND LEATHER SCABBARD, TURKEY, CIRCA 1700

the double-edged double-groove watered-steel blade with stamped cartouches at the forte, the hilt of light-green jade set with six gold-mounted red gems, leather-covered wood scabbard with twisted metal along the length

39.4cm.

ESTIMATE 6,000 - 8,000 GBP

Arts of the Islamic World

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LOT 171

AN OTTOMAN SILVER DAGGER (KARD) AND SCABBARD, TURKEY, PERIOD OF MAHMUD II, CIRCA 1810

the tapered steel blade with flat back edge, with point design in form of pyramid on either side of blade, the silver hilt with inscription at the forte, silver scabbard with intricate oval rose design and openwork bud finial

50.3cm.

ESTIMATE 4,000 - 6,000 GBP

PROVENANCE

Formerly in the possession of a princely Ottoman family

CATALOGUE NOTE

inscriptions

Owner's name as: 'The owner Adham Afandi' spelt in Turkish as: 'Edhem Efendi'

Arts of the Islamic World

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LOT 172

AN OTTOMAN JADE-HILTED AND GEM-SET DAGGER AND SCABBARD, TURKEY, 19TH CENTURY

the straight steel blade with central ridge, wholly decorated with gold gilt inscriptions and varied motifs, the waisted dark-green jade hilt with carved flutes, the pommel embellished with openwork silver set with gemstones, the engraved silver scabbard adorned with cabochon and faceted gemstones to one side of the scabbard

47.5cm.

ESTIMATE 12,000 - 15,000 GBP

PROVENANCE

Formerly in the possession of a princely Ottoman family

CATALOGUE NOTE

inscriptions

A couplet of al-Mutanabbi

Arts of the Islamic World

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LOT 173

AN OTTOMAN IVORY-HILTED SWORD (YATAGHAN) AND SCABBARD, TURKEY, LATE 18TH/EARLY 19TH CENTURY

the slightly curved steel blade wholly decorated with gold overlay floral motifs and central cartouche comprising inscription to one side of blade with flanking smaller cartouches and inscriptions, the ivory hilt with characteristic yataghan pommel, leather covered wooden scabbard tooled with cartouches, ensuite gilt copper chape and lock with abstract band design at lock and finial in form of a *makara*

85cm.

ESTIMATE 10,000 - 12,000 GBP

CATALOGUE NOTE

inscriptions

The names of the Seven Sleepers and their dog, a benedictory couplet in Turkish.

Signed as: 'Work of Ahmad'.

Owner's name as: 'Owner Sayyid Salim Agha'

Arts of the Islamic World

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LOT 174

AN OTTOMAN JADE-HILTED SILVER-MOUNTED SWORD (YATAGHAN) AND SCABBARD, TURKEY, DATED A.H. 1188/A.D. 1774-5

the slightly curved steel blade with inscriptions in decorative cartouches at the forte, carved silver hilt extending over the forte, the marbled-jade hilt secured by six silver pins, the leather covered wooden scabbard with intricately engraved ensuite chape and lock with bud finial

79.7cm.

ESTIMATE 4,000 - 6,000 GBP

PROVENANCE

Formerly in the possession of a princely Ottoman family

CATALOGUE NOTE

inscriptions

A couplet in Turkish and the names of The Seven Sleepers and their dog.

Dated 1188 (A.D. 1774-5).

A later owner: Mahmud [son of] Muhammad [1]260 (A.D. 1844-5).

Arts of the Islamic World

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LOT 175

A RARE OTTOMAN RHINOHORN-HILTED YATAGHAN, TURKEY, 18TH CENTURY

the slightly curved steel blade with flat back edge, carved with floral motif at the forte, the rhinohorn hilt with a sham comprising gold gilt band decoration, with vestiges of gilt inscriptions along both sides of the blade

78.5cm.

ESTIMATE 3,000 - 4,000 GBP

Arts of the Islamic World

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LOT 176

A SILVER-MOUNTED NIELLOED SWORD AND SCABBARD, CAUCASUS, 19TH CENTURY

the slightly curved steel blade with deep groove at flat edge of blade adorned by gold overlay, large carved inscription to one side of blade with bird and smaller inscription in a lobed cartouche to the other with lion, the nielloed hilt with a split pommel, the leather-covered wood scabbard with nielloed *ensuite* chape, lock and two suspension mounts with rings

102.5cm.

ESTIMATE 8,000 - 10,000 GBP

CATALOGUE NOTE

inscriptions

A prayer and an invocation to God

Arts of the Islamic World

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LOT 177

A SILVER-MOUNTED SWORD AND SCABBARD, CAUCASUS, 19TH CENTURY

the slightly curved steel blade with two deep grooves at flat edge of blade and third groove comprising remainder of blade, engraved and overlaid inscriptions in silver and gold towards the forte, the nielloed hilt with a split pommel, the leather-covered wood scabbard with nielloed *ensuite* chape, lock and suspension mounts with ring

97cm.

ESTIMATE 6,000 - 8,000 GBP

CATALOGUE NOTE

inscriptions

The inscription partly in Arabic, the rest undeciphered

Arts of the Islamic World

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LOT 178

A RARE MARITIME CUTLASS AND SCABBARD, MOROCCO, 17TH/18TH CENTURY BLADE WITH 19TH CENTURY SCABBARD

the steel blade of characteristic form with copper quillons in assymetric curve and engraved silver mount at forte comprising floral motif, the faceted rhino-horn hilt with ribbed-dome finial, wooden scabbard with red-ground velvet and gilt metal-thread embroidery comprising six-point star and vegetal motif, with ensuite engraved copper chape and lock with central rectangular panels comprising floral motifs

67.3cm.

ESTIMATE 6,000 - 8,000 GBP

Arts of the Islamic World

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LOT 179

A FINE OTTOMAN SWORD (SHAMSHIR) WITH GOLD-MOUNTED SCABBARD, TURKEY, 19TH CENTURY

the slender and curved blade of finely-watered steel with gold inscription in lobed cartouche at the forte, with gold hilt quillons, horn grip and gold set velvet roundels at pommel, leather-covered wood scabbard with ensuite engraved gold chape, lock and suspension mounts with rings

92.5cm.

ESTIMATE 10,000 - 12,000 GBP

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 180

A RARE OTTOMAN SOLID GOLD-MOUNTED SWORD (KILIJ) AND SCABBARD, TURKEY, 19TH CENTURY

the slightly curved slender steel blade expanding towards the tip with ridges to the flat edge, solid gold hilt quillons and rhino horn hilt, leather covered wooden scabbard with finely engraved solid gold *ensuite* chape and lock, scabbard with attached cord and ivory collection label inscribed "Presentation Sword to Admiral Dundas"

93cm.

ESTIMATE 20,000 - 30,000 GBP

PROVENANCE

Formerly in the possession of Admiral Sir James Whitley Deans Dundas (1785-1862)

CATALOGUE NOTE

Remembered as a brave and chivalrous officer, James Whitley Deans Dundas began his naval career with expeditions to Holland (1799), Gibraltar and Egypt (1800) before serving as Midshipman at the blockade of Alexandria aboard H.M.S. Kent. He was promoted to lieutenant aboard the Cambrian in 1805 before being given command of the Rosamund in 1806. He was injured by a shell explosion in a Copenhagen dockyard whilst trying to extinguish a fire that had broken out after the surrender of the city. Following many years service in the Baltic and North Seas as well as the Mediterranean, Dundas was promoted to the rank of Rear-Admiral in 1841, and then Vice-Admiral in 1852. When the Russian war broke out in 1854, Dundas had chief Naval command of the operations, including the transport of the army to the Crimea and the engagement with the sea-forts during the Siege of Sevastopol on 17th October of that year.

Dundas gained the rank of full Admiral in 1857 after having been awarded the Grand Cross of the Legion of Honour and the Medjidie of the first class two years previously. He died in October 1862. His portrait by W.J. Edwards hangs in the National Portrait Gallery, London (NPG D11141).

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LOT 181

A PAIR OF OTTOMAN SILVER GILT AND WIRE-INLAID PISTOLS WITH METAL THREAD-EMBROIDERED SADDLE HOLSTERS, TURKEY OR BALKANS, 19TH CENTURY

the steel barrels with gold overlay comprising a turban within a circular garland and star motifs, the carved forestock with naturalistic floral motif, the stock decorated throughout with wire-inlaid abstract pattern, the grip, pommel and trigger guard with carved military instruments, the lockplate inscribed with 'H. Vigniat at St Etienne', both with velvet covered saddle holsters embroidered with metal-thread vegetal design, with ammunition pouch under flap

57.5cm. each.

ESTIMATE 18,000 - 22,000 GBP

Arts of the Islamic World

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LOT 182

AN OTTOMAN IVORY-INLAID AND CINTAMANI-DECORATED MATCHLOCK GUN, TURKEY, 17TH CENTURY

the Kirk-Narduban patterned steel barrel with carved lobed cartouches, the faceted wooden stock, the sighting plate and front stock decorated with natural and green-stained ivory mosaic cartouches and bands, the ivory butt plate

127cm.

ESTIMATE 12,000 - 15,000 GBP

Arts of the Islamic World

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LOT 183

AN OTTOMAN SILVER-MOUNTED RIFLE, TURKEY, DATED A.H. 1212/A.D. 1797-8

the slender barrel of cast steel with gold gilt palmettes at each end of the barrel, silver engravings comprising floral motifs secured to the whole of the rifle, predominantly at the stock and butt, with a engraved silver sighting plate, gold overlay and coral at the trigger

131.5cm.

ESTIMATE 11,000 - 13,000 GBP

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LOT 184

AN OTTOMAN IVORY-INLAID FLINTLOCK GUN, TURKEY, 17TH CENTURY

the long and slender barrel of pattern-welded steel with fine floral engravings and inscription, stamp of horse on steel barrel, ivory-inlaid and *khatamkari* decoration to the wooden forestock, with stained-green ivory sighting plate

141cm.

ESTIMATE 7,000 - 10,000 GBP

CATALOGUE NOTE
inscription

'Owner Husayn Agha'

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LOT 185

A PERSIAN/CAUCASIAN IVORY-MOUNTED RIFLE, EARLY 19TH CENTURY

the steel barrel wholly decorated with gold overlay floral motifs, clasped to the forestock by applied niello mounts, gold overlay to the trigger and trigger plate, niello band of palmettes at ivory butt plate

131.3cm.

ESTIMATE 10,000 - 12,000 GBP

Arts of the Islamic World

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LOT 186

AN OTTOMAN PARCEL-GILT SILVER CASED PISTOL, OTTOMAN PROVINCES, CIRCA 1800

the long tapered steel barrel encased at the muzzle, the stock decorated throughout with gilt-silver, finely chiselled and chased with floral motifs, maker's stamp at the sighting plate, a bulbous pommel and finely carved trigger guard with embossed peacock

50.6cm.

ESTIMATE 5,000 - 6,000 GBP

Arts of the Islamic World

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LOT 187

A FINE OTTOMAN SILVER-MOUNTED PISTOL, TURKEY, CIRCA 1840

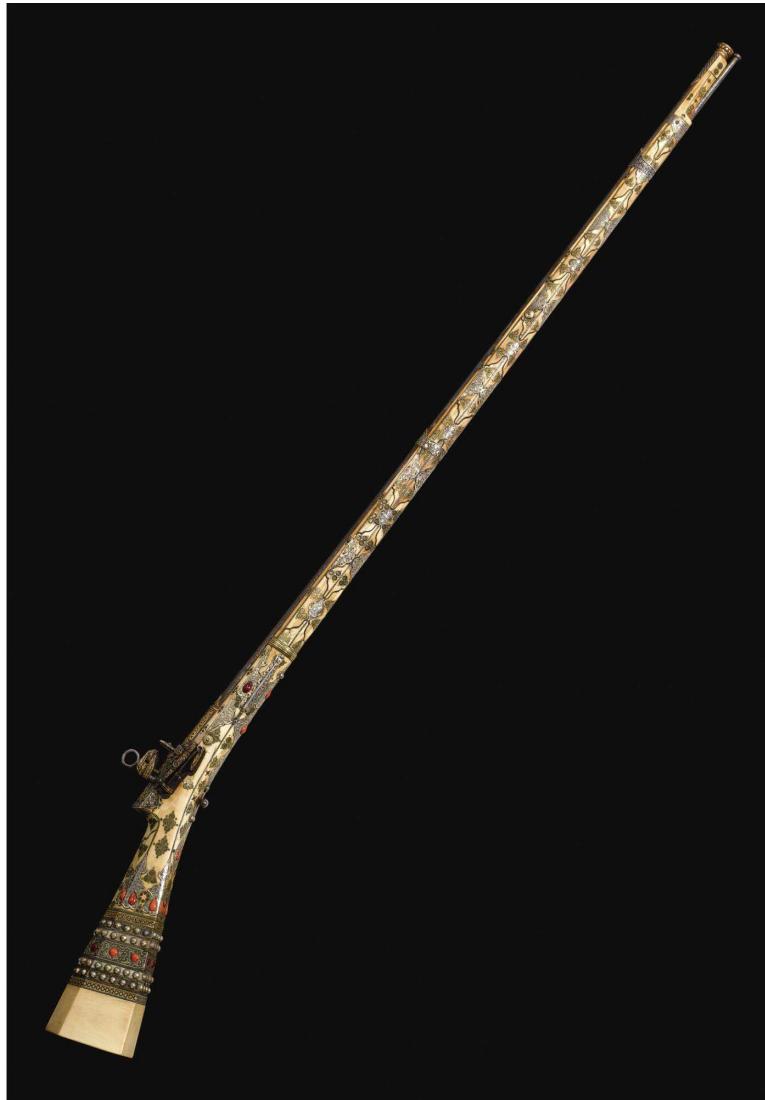
the long tapered steel barrel encased by a silver mount at the muzzle, the stock fully decorated with engraved silver mounts comprising floral motifs, lock plate with embossed motif of lions, flintlock engraved and inscribed 'Herman Ghiot'

51.7cm.

ESTIMATE 6,000 - 8,000 GBP

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LOT 188

A RARE OTTOMAN IVORY-MOUNTED RIFLE WITH THE TUGHRA OF MAHMUD I (A.H.1143- 68/ A.D.1730-54), TURKEY, MID-18TH CENTURY

the pattern-welded steel barrel with gold overlaid lobed cartouches, the wooden stock faced with ivory richly decorated with inlaid mosaic hexagrams, the stock with teardrop shaped coral set in bands of engraved silver, a small tughra stamp on the barrel, the butt plate of replacement ivory

155cm.

ESTIMATE 20,000 - 25,000 GBP

CATALOGUE NOTE

inscriptions

Signed as: 'Work of Mahmud ibn Muhammad'

With the *tughra* of Mahmud I (A.H. 1143- 68/A.D. 1730-54)

Stamped maker's name as: 'Work of Khidr (?) ibn Muhammad'

It is thought that this rare type of gun bearing white and green-stained ivory decoration was made for the bodyguard of the Ottoman sultan. Traditionally ascribed to the late 17th/ early 18th century (Paris 1988, no. 42 and 43), a dated example in the Khalili Collection (d. A.H. 1191 / A.D. 1777-8) suggests that the whole group should be reassigned to a later period (Alexander 1992, pp.128-129, no.73). Michael Rogers, however, convincingly points to documentation that such pieces were certainly manufactured in 17th century Istanbul: "In his account of Bitlis in 1655-6, Evliya Celebi gives a list of muskets by the most reputed makers allegedly in the collection of Abdal Khan, the ruler of that principality. Among the Istanbul masters, he lists Memi, Kuçuk Omer, Uzun Mehmed and Kara Mehmed Ketbeli as specialists in jewelling and encrustation" (Rogers 1995, p.154).

Comparable examples of ivory-inlaid Ottoman guns are in the Metropolitan Museum of Art, New York (inv. no. 32.75.270), the Military Museum in Istanbul (*Palace of Gold and Light*, Washington, 2000, p.160, no.E25), the Victoria & Albert Museum (North, A., *An Introduction to Arms and Armour*, London, 1985, p.11, fig.3b), the Wallace Collection (Laking, G., *Wallace Collection Catalogues: Oriental Arms and Armour*, London, 1914, no.2091) and the Khalili Collection in London (Alexander 1992, pp.126-9, nos.72 and 73; Paris 1988, no.42), as well as two privately owned in Denmark (*Islamic Arms and Armour from Danish Private Collections*, Copenhagen, 1982, nos. 40 and 41) and a number of others.

To the best of our knowledge, this rifle is the only example known to bear the *tughra* of Mahmud I (A.H. 1143- 68/A.D. 1730-54).

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LOT 189

A FINE OTTOMAN GOLD-INLAID FLINTLOCK RIFLE SIGNED BY THE MASTER 'UMAR, ITALY AND TURKEY, DATED A.H. [1]263 / A.D. 1846-7

the octagonal watered steel barrel stamped with the maker's name PIETRO GATELI and held by five capucines, the steel lock inscribed BERTELI, the wood stock inlaid with gold wire with elaborate floral and vegetal scrolls, with the Turkish maker's name and date, further enriched by applied gold escutcheons chased with vine scrolls

164cm.

ESTIMATE 25,000 - 35,000 GBP

CATALOGUE NOTE

inscriptions

Inlaid in gold on the stock:

ya quli (?) usta ' umar sana [1]263

"...The master 'Umar, the year [1]263/(1846-7)"

The rifle is notable for its accomplished and elegant design and the lavish use of gold inlay executed with exceptional elaboration and care. The chased and engraved gold escutcheons are also of refined quality and further enhance the sumptuous effect.

Arts of the Islamic World

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LOT 190

A RARE EUROPEAN GOLD AND SILVER WIRE-INLAID SPORTING RIFLE FOR THE OTTOMAN MARKET, 19TH CENTURY

the Martini-Henry rifle with slender barrel of cast steel and wooden sighting plate with gold wire-inlaid floral motifs, the wood stock and butt plate with silver wire-inlaid ornamentation, wood butt plate also comprises carving of military devices

124.2cm.

ESTIMATE 15,000 - 20,000 GBP

PROVENANCE

Formerly in the Collection of a Princely Ottoman Family

CATALOGUE NOTE

Martini rifles were supplied to the Ottoman forces in large numbers. Following the victory of the Prussians in Europe in 1866, the Ottomans instituted major military reforms inaugurated by Hussein Avni Pasha in 1869. As a result, in the war against Russia in 1877-8, Ottoman troops were armed with Martini Henry and Snider rifles as well as the new metal cartridge which the Russians did not yet possess.

In south-western Persia the huge quantities of Martini rifles supplied by British arms dealers reached the point where it was said locally that 'Martini Khan' was 'Shah' and anarchy reigned. It is recorded that no adult male of any social consequence could find a wife if he did not own a rifle (Elgood, R., *The Arms and Armour of Arabia in the 18th-19th and 20th Centuries*, London, 1994).

Arts of the Islamic World

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LOT 191

W

A RARE OTTOMAN YILDIZ PALACE-WARE MOTHER-OF-PEARL INLAID WOODEN SCRIBE'S BOX, PERIOD OF ABDULHAMID II, CIRCA 1900

of rectangular form with a sloping hinged lid, the top surface and sides decorated with fleshy mother-of-pearl inlaid interlacing vegetal motifs, comprising palmettes and split-palmettes, the borders with micro-mosaic stained-wood inlay in chevron and parquetry designs, the interior lined with purple velvet

61 by 40.5cm.

ESTIMATE 15,000 - 20,000 GBP

CATALOGUE NOTE

The Yıldız Palace in Istanbul, the main residence of Sultan Abdülhamid II (1876-1909), housed some significant examples illustrating a variety of late nineteenth-century Ottoman artistic styles. The Sultan, a celebrated carpenter, produced and commissioned many works of art which formed the so-called Yıldız Palace style. Yıldız Palace-wares share a common decorative repertoire which refers back to key motifs of the fifteenth and sixteenth centuries. In this era, basic ideas of pre-Ottoman Islamic arts have also been used. The non-Turkic elements of this style are related to the pan-Islamist policy of the Sultan. Very similar pieces to the present one have been published in the Dolmabahçe Palace catalogue (see Cemal Oztas, ed., *Dolmabahçe Sarayı*, Istanbul, 2005, pp.114-115).

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 192

AN OTTOMAN GEM-SET AND HARDSTONE MOUNTED CASKET, TURKEY, 16TH-17TH CENTURY

of octagonal form resting on four raised scalloped feet with a hinged faceted domed cover, the silver gilt body mounted with jade and hardstone plaques, inlaid with semi-precious stones including rubies and emeralds with collared floral settings and silver-gilt scrolling tendrils, the cover with an openwork jade plaque in the form of a floral stellar medallion decorated with further collared stones and foliate tendrils

14cm. max. diameter

ESTIMATE 10,000 - 15,000 GBP

CATALOGUE NOTE

The technique of using floral collared gems linked by a grid of inlaid metal tendrils was a distinctive characteristic of the Ottoman court. From the sixteenth century onwards the Ottomans decorated all manner of objects including vessels, jewellery and weapons with gem-encrusted hardstones. (See Rogers and Ward 1988 , nos. 63 and 71). A dagger and saddle set with similar gem-set hardstone plaques to that seen on the present casket is marked with the *tughra* of Murad IV (1623-40) (see Kürkman 1996 p.136-137).

According to Al-Biruni: "It is said that jade or one variety of it is called the victory stone and for this reason the Turks decorated their swords, saddles and belts with it, desirous of gaining victory over their contestants and opponents. Others emulate them in this respect by fashioning from it seals and knife handle" (Lentz and Lowry 1989, p.221). Jade (*yashm*) was prized by the Turkmen tribes for its prophylactic as well as its visual qualities. It was believed to detect poison, cure eye disease and stomach illness, and to protect against natural calamities such as earthquakes and lightning. Its putative magical, talismanic attributes extended to the battle field.

Arts of the Islamic World

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LOT 193

A FINE AND RARE OTTOMAN SILVER-GILT TANKARD, TURKEY OR THE BALKANS, SECOND HALF 16TH CENTURY

with subglobular body on an everted foot, a cylindrical slightly tapered neck, an applied curved dragon-form handle, hammered, engraved and chased, the body and neck decorated in shallow relief with two broad bands of spiralling scrolls with lotusheads, palmettes and leaves on a ring-matted ground, the base engraved with Greek inscriptions

11cm. height; 11cm. diam.

ESTIMATE 30,000 - 50,000 GBP

CATALOGUE NOTE

inscriptions:

Greek inscription to the base, undeciphered.

A small number of comparable silver-gilt tankards of this type survive. The recorded examples are held in the following institutions:

1. Victoria and Albert Museum, London (inv. no.158-1894), published Petsopoulos 1982, pl.18.
2. Hermitage, St Petersburg (inv. no.NT.358), published Petsopoulos 1982, fig.7c, p.25.
3. David Collection, Copenhagen (inv. no.15/1986), published von Folsach 2001, no.531, p.330.
4. David Collection, Copenhagen (inv. no.11/1991), published von Folsach 2001, no.532, p.330.
- 5.-7. Three examples in The Benaki Museum, Athens (inv. no.14000), unpublished.
8. Monastery of Ipsilos Mytileni, Lesbos, published *Mytilena Sacra*, vol.A, Thessaloniki, 1970.
- 9.-11. Three examples in monasteries in Mount Athos, to be published by Dr Yota Papadopoulos.
12. Museum of Islamic Art, Doha, sold at Sotheby's, 16-17 April 1985, lot 126, published Allan 2002, no.27, pp.84-5, and Atil 1987, fig.52, p.122.
13. Museum of Islamic Art, Doha, sold at Sotheby's, 13 October 2004, lot 161.
14. National Museum, Bucharest (inv. no.M 1651) from the Bistrea Monastery, Vilcea, published Nicolescu 1968.
15. Old Serbian Orthodox Church, Sarajevo, published Filipovic 1966.
16. Sotheby's, 22-23 October 1992, lot 169, private collection.
17. Historical Museum, Moscow, unpublished.

This tankard encapsulates the internationalism of Ottoman art in the sixteenth century, combining forms and techniques from both east and west. The military annexation of the Balkans brought access to the rich silver mines of Bosnia and Serbia and a plentiful supply of raw materials, whilst Ottoman campaigns to the east brought an influx of craftsmen and artefacts from Safavid Persia and the former Timurid strongholds of Khurasan.

The ancestry of the shape is Central Asian. The bulbous form with serpentine handle can be traced back to fifteenth-century Timurid models (see Lentz & Lowry 1989, no.57, p.161) which in turn were inspired by precious metal vessels produced under Mongol patronage in the territories of the Golden Horde and other Mongol domains. The body of the Timurid prototype is more rounded or spherical, but the neck, handle and base are a close match. However, whereas the Timurid craftsmen had worked in the inlay technique of their Khurasanian forebears, the craftsmen employed under Ottoman patronage adopted the decorative repertory of the Balkan ateliers, embossing, engraving and punching the surface to create a high-relief effect that is further enhanced by the deliberate darkening of the ground. The reserve technique with meandering scrolls is a provincial variant of the "Abraham of Kutahya" style that characterised Ottoman court production in the early decades of the sixteenth century.

Arts of the Islamic World

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LOT 194

A RARE OTTOMAN TOMBAK WATER FLASK (MATARA), TURKEY, 2ND HALF 16TH CENTURY

the body formed in the style of a leather water flask with short curved spout at one end, a suspension loop to the shoulder and narrow cylindrical neck, resting on a stepped-down decagonal foot, decorated all-over with punched, stippled and engraved arabesques and vegetal motifs, the longer sides with reticulated roundels pierced with six-pointed stars

19.7cm. height

ESTIMATE 80,000 - 120,000 GBP

CATALOGUE NOTE

This *matara* is a refined example of a type of vessel that was probably widely used in Turkey during the 16th century. Adorned at the centre with an openwork Solomon seal and decorated all over with fantastic flowerheads, scrolls and split palmettes in the *rumi hayati* style, the voluminous harp shape typifies the water flasks produced for court circles in the age of Suleyman the Magnificent (r.1520-1566). The flowing quality of the *rumi* and delicate stipple of the ground relieving the ornament, date this piece to the second half of the 16th century and the efflorescence of Ottoman *tombak*. The integration of openwork casting, relief moulding and incising techniques compares with some of the highest quality court vessels of the sixteenth century, when metalwork attained great opulence and refinement.

Two *tombak* flasks which share the lyre-form profile and incised foliation are in museum collections. One is in the British Museum (inv. no. 97-3-20 1, see Petsopoulos 1982, p.35) has been ascribed to the 16th century but is most probably later in date. That in the Metropolitan Museum of Art (inv. no. 1984.100, see Welch, S.C., *The Islamic World*, New York, 1987, p.125) is dated to the 17th century. The British Museum flask stands on a chamfered foot and is the same height as the Sotheby's piece: 19.7 cm. Yet, the comparatively simple style and fabrication of these museum pieces suggests that they date later than the Sotheby's vessel. The foliate elements are less fluid, the decorative patterns are shallow and formulaic, and sculptural detailing is reduced. Such work is typical of 17th century production.

Closer in style is a splendid flask of gilded and appliquéd leather, presented around 1590 by Sultan Murad III (r.1574-1595) to the Holy Roman Emperor Rudolf II (r.1576-1612) and now in the Kunsthistorisches Museum, Vienna (inv. no. C.28, see Roxburgh 2005, p.365, no.357), which further suggests a dating for the Sotheby's piece to the late 16th century. Another leather flask, dated to the first half of the 17th century and embellished with silver, gold and precious stones, travelled to Russia, where it was presented to Tsar Alexei Mikhailovich by Tsarevich Seid-Burkhan Arsalanovich in 1653 (inv. no. TK-2882, see Levykin, A., *The Tsars and the East: Gifts from Turkey and Iran in the Moscow Kremlin*, Washington, D.C., 2009, pp.66-7). These imperial gifts stand out amongst a small group of extant leather flasks which indicate the significance of the Ottoman *matara*. A further example is in the National Museum in Warsaw (inv. no. SKAZsz 2270, see Muñoz, T., *War & Peace: Ottoman-Polish Relations in the 15th-19th centuries*, Istanbul, 1999, p.115, no.14). Two more are in the Furusiyya Foundation Collection (inv. nos. R-731 and R-733, see Mohamed 2007, pp.280-1) And another example was sold at Antik A. S. in Istanbul on 5 December 1993 (Sale 157, Lot 175, see "Muzayedelerden Sectiklerimiz," *Antik & Dekor*, say 23, Istanbul, 1994, p.150).

Similarities with these flasks: the presence of the Solomon seal on the Vienna and Warsaw examples, the articulated collars, curvaceous silhouettes and scale of the scrollwork and vessels overall, suggest contiguity of production. Details of the Sotheby's flask also imitate the leather vessels, notably the dotted lines and stippled ground resemble fine stitching on grained leather, while the central medallion, edges and foot are embellished with mock cording. Pieces of appliquéd leather work were often presented as tribute at court, which suggests again that the Sotheby's *matara* was a close imitation of luxury court production.

Supreme among all Ottoman *mataras* is the gold vessel which survives in Topkapi Saray Treasury (inv. no. 2/3825, see Atil 1987, p.123). Overlaid with flowers and set with fabulous jewels, this was a royal commission made for Suleyman the Magnificent (r.1520-1566) or his son, Selim II (r.1566-74). The flask held the Sultan's drinking water and was carried in court processions. Its association with the ruler is confirmed by contemporary illustrations of the period and may even be implied by the appearance of the Solomon seal, associated with Suleyman, which features prominently on the Sotheby's flask as well as some of the other afore-mentioned examples.

While the *matara* originated on the plains of Central Asia as the humble canteen of nomadic horsemen, the Sotheby's flask suggests the prestige this object achieved under the Ottomans. Functional aspects of the leather prototype are here refined for the sake of elegance. The spout follows the sinuous line of the profile and the braided seams become borders of continuous scrolls, while the sculpted shoulders, bowing gussets, and high foot endow the vessel with refined grandeur.

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LOT 195

AN EXCEPTIONAL MOTHER-OF-PEARL AND TORTOISESHELL-INLAID CALLIGRAPHER'S BOX, TURKEY, LATE 17TH CENTURY

of rectangular form standing on four short legs, comprising a lengthways-sliding lockable lid, opening to reveal a removable tray with scribal divisions bordered with elegantly carved mother-of-pearl, one end with a silver-mounted section comprising a sand shaker and ink well, one further shallow drawer, decorated throughout with mother-of-pearl, tortoiseshell and ebony inlaid with patterns of scrolling flowers, minute chequerboard bands and chevrons, the surface top with a bevelled mother-of-pearl border, with original silver-gilt openwork lock plate

32.8 length; 13.5 width; 13cm. height

ESTIMATE 40,000 - 60,000 GBP

PROVENANCE

Formerly in the Possession of Claude Alexandre de Bonneval (Humbaraci Ahmed Pasha, 1675-1747), and thence by descent.

CATALOGUE NOTE

Claude Alexandre de Bonneval [Humbaraci Ahmed Pasha] (1675-1747)

The extraordinary life of Claude-Alexandre Comte de Bonneval served to illustrate the great exploits of adventure possible during the seventeenth and eighteenth centuries. Born in 1675 into a noble family of the Limousin, de Bonneval served with great distinction in the French army at the beginning of the War of the Spanish Succession, and also in the Netherlands under Luxembourg. Despite his obvious military ability however, a spat with the French military authorities in 1704 caused the young de Bonneval to swap sides and he obtained a general's command in the Austrian army under Prince Eugene of Savoy, fighting with notable bravery in a succession of campaigns against his own countrymen, the Pope, and afterwards against Turkey, being wounded at Peterwardein in 1716. Following this he briefly visited Paris to marry before taking part in the siege of Belgrade in 1717.

Under Eugene, great opportunities and advancements beckoned for de Bonneval, but these fell by the wayside as he fell out with the French-born Habsburg prince who sent him away to the Low Countries. De Bonneval's unruly temper landed him in yet further trouble with Eugene's deputy governor in the Netherlands, who had him imprisoned before condemning him to death. Luckily the death sentence was lifted after a year and de Bonneval was exiled to Venice, before offering his services to the Turkish government.

At this point de Bonneval converted to Islam (possibly to avoid extradition to Austria as much as anything else) and took the name Ahmed. Osman Pasha, recognising his military skills and experience, summoned de Bonneval, now widely known as Humbaraci Ahmed Pasha (having begun his services by founding a salary based artillery class in the military) and appointed him to reform the Turkish artillery along European lines. He gained the position of the Grand Seigneur (governor general) under Hekimoglu 'Ali Pasha's government and shortly after became the Grand Vizier's consultant. On one hand, Humbaraci Ahmed Pasha's career was a success, as not only did he seek to build an alliance with France through his reports on the foreign politics that he presented to the government's high court, but his ideas were recognised by Mahmud I (indeed one such idea was that the Mediterranean and Red Sea should be connected by a canal). Furthermore he was widely regarded as someone who worked very hard on the improvement and rehabilitation of the Ottoman army through various projects and also by creating maps. On the other hand, the French ambassador Marquis de Villeneuve argued that Ahmed Pasha was incapable of keeping a secret and thus was not a suitable state official.

Ahmed Pasha's turbulent life took a turn for the worse in 1738 when he fell out of favour with the Turkish authorities and was banished to Kastamonu. On his return a year later he never quite managed to regain his former influence and his main employment became furnishing the Porte with comments about European political developments. His fall from grace clearly affected him and he even sent a letter to Louis XV on his grief and sorrow. Despite living in Turkey for many years, Humbaraci Ahmed Pasha was not a regular figure in Ottoman social circles. Indeed his house in the Bayoglu district comprised two parts, one of which was decorated in the Oriental style, and the other in the European manner. To the former Ahmed Pasha would invite those Ottomans of liberal character every week to discuss philosophy and politics with them.

Humbaraci Ahmed Pasha died in 1747 and is buried in the cemetery of the Mewlewi-khané in Galata. His memoirs were published by Prince de Ligne as *Mémoire sur le Comte de Bonneval* (Paris, 1817). Further biographies include A. Vandal, *Le Pacha Bonneval* (Paris, 1885) and J. Almira, *La Fuite à Constantinople* (Paris, 1986). Among de Bonneval's known works are the following:

İcmâlü's-Sefâin fi Bihâri'l-Alem, concerning the naval forces of European governments (Süleymaniye Ktp., Esad Efendi, no. 2062/2, 21 vr).

Nemçe Çarı Memleketinin Ahvaline Dair Rapor, The Report on the Condition of the Hometown/Land of Nemçe Çarı (Süleymaniye Ktp., Esad Efendi, no 2062/1, 30 vr).

Mülük ve Mileli Nasârâ'da Olan Havâdisin Takrîr-i İcmâli, The reports and proposals that he presented to Babiali, the Grand Viziership building. (Süleymaniye Ktp., Esad Efendi, no. 3889, 24 vr).

Bibliography

H. Bowen in Gibb et al (Eds.), *The Encyclopaedia of Islam*, Vol.1 (New Edition), Leiden, 1986,

pp.291-2.

Abdulkadir Ozcan in H. Lamekani (Eds.), *Islam Ansiklopedisi*, cilt 18, Istanbul, 1998, pp.351-3.

Salim Aydüz in *Osmanlılar Ansiklopedisi*, cilt I, İstanbul, 1999, pp.147-8.

Arts of the Islamic World

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LOT 196

A RARE PAIR OF CARVED MARBLE ROUNDAL PORTRAITS OF TURKS, ITALY, 17TH CENTURY

each of circular form, carved in high relief with the head and shoulders of a turbaned figure in profile, within turned wooden frames with traces of gilding

25.5cm. max. diam.

ESTIMATE 20,000 - 30,000 GBP

CATALOGUE NOTE

These carved marble portraits imitate the coin medallions of the mid-sixteenth century such as that of the Bellini medal of Mehmet Fatih (see *Türkische Kunst und Kultur aus osmanischer Zeit*, Frankfurt, 1985, p.56, Abb.27). However, the profiles of the men depicted in the present roundels have less formal apparel as proved by the loose clothing around their necks and their less bulbous turbans. The figures in these roundels appear to bear a certain similarity to a Turkish horseman as depicted in a drawing attributed to the Italian artist Francesco Basilicata. The moustaches and turbans are close replicas to those in the drawing made in 1618 (see exhibition catalogue *Venezia e l'Islam*, 2007, p.25, cat.44).

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LOT 197

A PAIR OF GILT-BRONZE "TURQUERIE" CHÊNETS, FRANCE, 1770-1830

comprising figures of two fresh-faced young men clad in elegant fur-trimmed robes and voluminous turbans, one smoking a pipe, the other holding two cups, both seated on scroll-moulded rococo-style bases with foliage, flowers and shells

24cm. max. height 31cm. max. width

ESTIMATE 8,000 - 10,000 GBP

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LOT 198

AN OTTOMAN SILVER-GILT PIPE WITH AMBER MOUTHPIECE AND FITTED CASE, TURKEY, EARLY 19TH CENTURY

the pipe composed of five parts; three silver gilt decorated with symmetrical trefoils, zigzags and scrolls and two surrounded with blue velvet and tinsel cords, mouthpiece of red amber, joining parts decorated with agate rings, in original leather case

107.8cm. max.

ESTIMATE 8,000 - 12,000 GBP

CATALOGUE NOTE

Pipes of this kind have been widely depicted in works of Orientalist painters such as Rudolf Ernst (*Les Orientalistes*, 2000, p.233), Carl Webber (*Ibid.*, p.166-7) and Jean-Leon Gerome (*Jean-Leon Gerome*, 1989, pp.144, 148). This pipe is a rare collection piece both in terms of its size and workmanship, preserved in its original leather box.

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LOT 199

AN OTTOMAN GOLD-INLAID SILVER HAMMAM BOWL, TURKEY, DATED '87 (A.H.1187/ A.D.1773 OR A.H.1287/ A.D.1870)

of shallow rounded form, decorated in repoussé, with a central boss of four roses within a meander of morning glories, encircled by bands of scalloping and hachure, the exterior cavetto with three panels of cypress trees and inscriptions inlaid in gold, the spandrels embossed with knots of three roses amid dense foliage

17.3cm. diam.

ESTIMATE 3,000 - 4,000 GBP

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LOT 200

AN OTTOMAN STAINED-IVORY PIPE WITH AMBER MOUTH-PIECE, TURKEY, 18TH CENTURY

with long slender faceted and studded body of stained-ivory, separable in four sections, gold gilt leaf shaped mounts at each division, small brass tobacco chamber set on rosette base, with detachable bulbous amber mouthpiece

72.3cm.

ESTIMATE 7,000 - 10,000 GBP

Arts of the Islamic World

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LOT 201

AN OTTOMAN SILVER-GILT INCENSE BURNER, TURKEY OR BALKANS, CIRCA 1840

the baluster body on six bracket feet adorned by orange and red stones, with hinged dome cover and dish-shaped base, wholly decorated in silver-gilt bands of foliate motifs, the top with openwork sections secured to underside of burner with chains

25.3cm. height.

ESTIMATE 4,000 - 6,000 GBP

Arts of the Islamic World

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LOT 202

AN OTTOMAN SILVER MIRROR WITH TUGHRA OF ABDUL MECID I (1839-1861), TURKEY, MID 19TH CENTURY

of circular form, the picture glass mounted within a serrated silver frame, the back with high-relief repoussé designs comprising a central floral spray with large scrolls and stylised pinecones, the border with further pinecones and scrolls

37cm. diam.

ESTIMATE 5,000 - 7,000 GBP

Arts of the Islamic World

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LOT 203

A VIENNA PORCELAIN COLLECTION, MADE FOR THE TURKISH MARKET, VIENNA, AUSTRIA, 18TH-19TH CENTURY

twenty-two pieces comprising of six bowls, four dishes, three *sahlep* jugs, four plates, two trays, a vase, a small bowl and a condiment holder with three compartments, painted with sprays of colourful flowers below a gilt scroll border enclosing a ground of plain purple or fish scale pattern, the similarly decorated cover with a lemon or flower-shaped knob, the rims with intricate baroque gilt design, the interior of the dishes and bowls painted with floral decorations

min. 7cm., max. 18.5cm.

ESTIMATE 25,000 - 30,000 GBP

CATALOGUE NOTE

The Ottoman market had become a significant customer of European porcelain in the 18th century and European porcelain factories had begun producing a range of products including dishes, bowls and *sahlep* jugs, catering specifically to Ottoman taste. This lot is an exceptionally large collection of Viennese porcelain, which found favour among the ruling classes of the Ottoman Empire.

Closely related examples can be found in the Sadberk Hanim Museum (see Istanbul 1989) and the exhibition catalogue of *Four Centuries of Ottoman Taste* (see Grunberg, E., London, 1988, no. 55). A similar bowl and a dish were sold at Sotheby's in Geneva, 25 June 1985, lot 287 and Paris, 19 April 1991, lot 56, respectively.

Arts of the Islamic World

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LOT 204

A PAIR OF OTTOMAN CAST BRASS CANDLESTICKS, TURKEY, DATED A.H. 1209/A.D. 1794-5

both with the truncated conical base comprising inscription in lobed cartouche, with splayed foot and everted drip-pan, the tall cylindrical neck with bulbous mouldings and elongated mouthpiece with everted lip, incised throughout with horizontal bands

47.5cm. max. height.

ESTIMATE 10,000 - 15,000 GBP

CATALOGUE NOTE

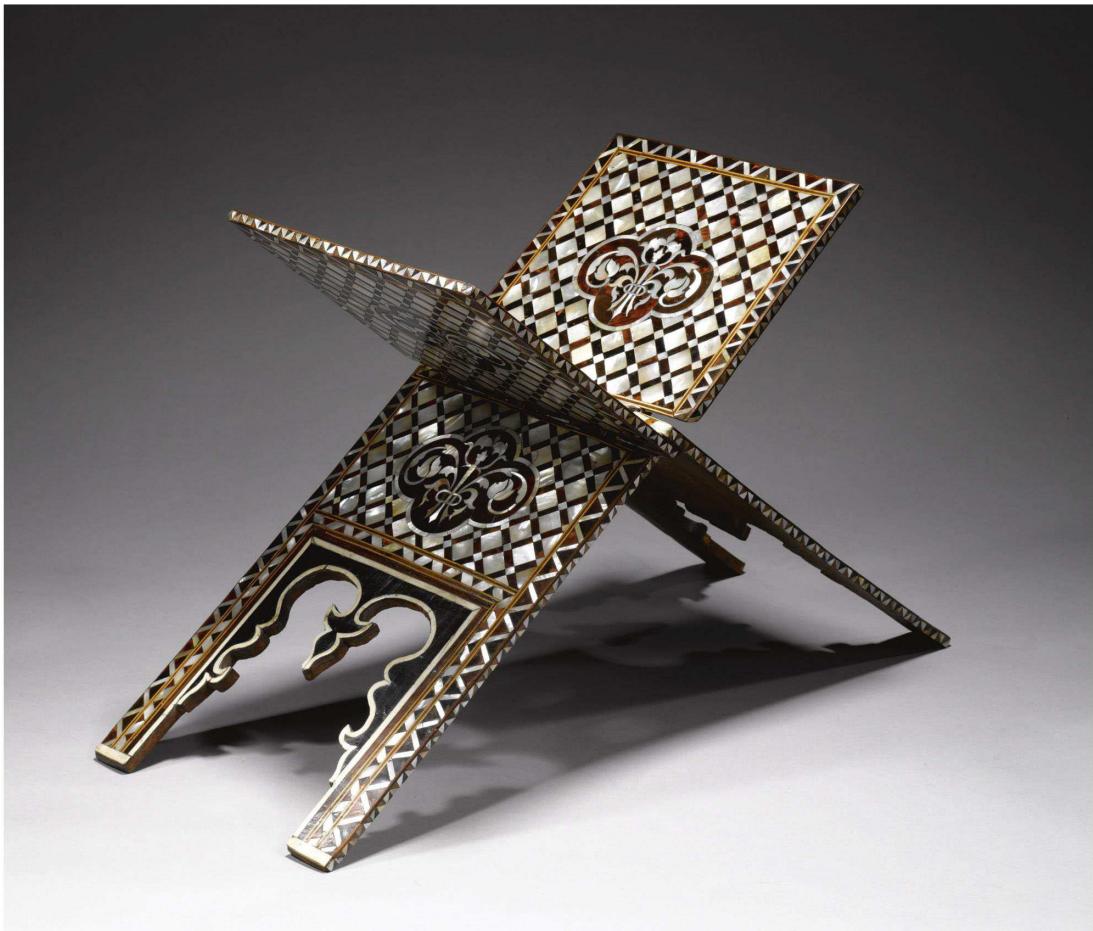
inscriptions

sahib al-khayrat al-hajj khailil agha sana 1209

'The benefactor al-Hajj Khalil Agha, the year 1209 (AD 1794-5)'

Arts of the Islamic World

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LOT 205

AN OTTOMAN MOTHER-OF PEARL AND TORTOISESHELL INLAID QUR'AN STAND (KURSI), TURKEY, CIRCA 1800

of typical folding form with two rectangular hinged wood sections, the openwork foliate arched legs with a central pendant palmette, inlaid with mother-of-pearl and tortoiseshell diamond trellis and quatrefoils enclosing floral sprays, bordered by zigzag and ivory edging

61.5cm.

ESTIMATE 6,000 - 8,000 GBP

CATALOGUE NOTE

Stands such as this were designed to hold a large Qur'an and could be found in both mosques and tombs.

Arts of the Islamic World

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LOT 206

AN OTTOMAN TORTOISESHELL AND MOTHER-OF-PEARL MIRROR, TURKEY, 17TH-18TH CENTURY

of rectangular form with an arched cresting, inlaid all-over front and back with mother-of-pearl and tortoiseshell, the back with chequerboard design, the front with floral scrolls in the crown repeated in the border, mirrorplate with bevelled edges

78.2cm.

ESTIMATE 6,000 - 8,000 GBP

CATALOGUE NOTE

The workmanship with juxtaposed triangular pieces of mother-of-pearl and tortoiseshell is typical of the seventeenth century. It is not by chance that the front and back are both richly decorated. This profuse embellishment stems from the belief of the Ottoman aristocracy of the day that mirrors were for daytime use only; and so after sunset the mirror would be placed face-down revealing the richly decorated reverse. Another important aspect of this mirror is the combination of two different types of decoration in the front and back. A similar mirror was sold in these rooms, 27 April 2005, lot 206.

Arts of the Islamic World

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LOT 207

A PAIR OF VIENNA PORCELAIN COVERED DISHES (SAHANS) AND PLATES MADE FOR THE OTTOMAN MARKET, AUSTRIA, LATE 18TH CENTURY

the plates of shallow form decorated in overglaze enamels with floral sprays and yellow-ground scale-pattern panels with gilt borders, the dishes with stepped domical covers with rose-form finials, painted *en suite* with floral sprays and gilt-bordered panels filled with yellow-scales, the interiors with floral sprays and gilding

24.7cm. diam.

ESTIMATE 7,000 - 10,000 GBP

CATALOGUE NOTE

The celebrated porcelain factory of Vienna supplied the wealthy Ottoman elite with high-quality, high-fired wares which were later imitated in cheaper materials in the Suleymaniye workshop in Istanbul; see Sotheby's, 1 April 2009, lots 174-175. The *sahan* was a popular form used for serving food. The floral decoration, which follows the European fashion of the day, was to have a defining impact on Ottoman courtly taste.

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 208

A MEISSEN PORCELAIN COVERED EWER (ASURELIK) FOR THE OTTOMAN MARKET, GERMANY, EARLY 19TH CENTURY

of baluster form, decorated with alternating swirls of blue and purple flowers with leaves and dotted gilt pattern, broken up by horizontal garlands of flowers, the cover imitating the decoration on the body, with gilt-metal hinge and lemon finial, elaborate gilt-scroll handle painted in vertical lines disrupted by pink bands, underside with crossed swords and star mark in underglaze blue

46cm.

ESTIMATE 4,000 - 6,000 GBP

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 209

‡

AN OTTOMAN SILVER-MOUNTED CASKET WITH TUGHRA, TURKEY, CIRCA 18TH CENTURY

the wood body of rectangular form faced with red velvet and mounted with silver repoussé plaques stamped with *tughras*, the lid with a central oval medallion enclosed by radiating floral bouquets, the interstices and borders filled with flowerheads and scrolls, the front, back and sides with ensuite decoration, the sides with attached wreath-form handles, the interior lined with purple silk

41cm. width; 26.6cm. depth; 16cm. height

ESTIMATE 5,000 - 6,000 GBP

CATALOGUE NOTE

inscription

With the *tughra* probably of Abdulhamid (r.1774-1789)

A similar casket was sold in these rooms, 24 October 2007, lot 296.

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 210

A FINE AND RARE ROSEWATER SPRINKLER AND INCENSE BURNER IN THE FORM OF ROSE BLOSSOMS SET WITH DIAMONDS AND RUBIES, TURKEY, 19TH CENTURY

both gilded pieces in the form of rose blossoms issuing from leaves at the base, with incised decoration on a punched ground, the larger set with two cut diamonds to the top, the other surmounted by a bird with ruby-set eyes

12.5 by 12cm. max.

ESTIMATE 15,000 - 20,000 GBP

PROVENANCE

Formerly in the possession of a princely Ottoman family

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 211

A PAIR OF SILVER-GILT AND DIAMOND-SET TEA GLASSES WITH THE TUGHRA OF ABDULHAMID (R.1774-1789), TURKEY, 18TH CENTURY

two tea glasses with gold overlay in vegetal motifs, set within openwork silver-gilt floral patterned holders, set with single-cut diamonds, stamped tughra and mark to the body and one to the handle

11.4cm.

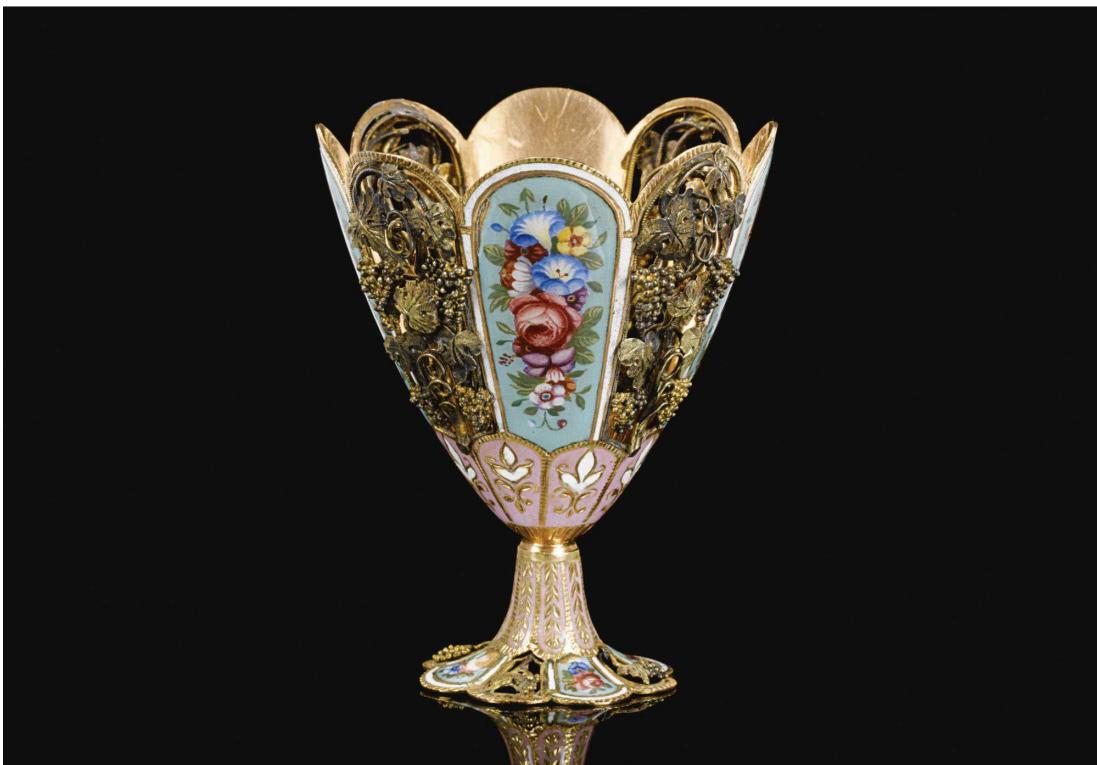
ESTIMATE 10,000 - 15,000 GBP

PROVENANCE

Formerly in the possession of a princely Ottoman family

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 212

AN ENAMELLED GOLD ZARF FOR THE OTTOMAN MARKET, SWITZERLAND, 19TH CENTURY

of conical form on a short foot, with four openwork teardrop panels of finely pierced and worked to form leafy grape vines, the other panels, stem and foot decorated with floral motifs in polychrome enamels embellished with gold, with *ensuite* openwork vines

5cm. height

ESTIMATE 3,000 - 4,000 GBP

PROVENANCE

Formerly in the possession of a princely Ottoman family

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 213

AN ENAMELLED AND PEARL-SET GOLD ZARF FOR THE OTTOMAN MARKET, SWITZERLAND, 19TH CENTURY

of deep conical form moulded with vertical gadroons, the exterior set with alternating silver armorial mounts and floral bouquets made up of miniature pearls, applied to light and dark blue enamelled grounds, ensuite mounts to the foot

5cm. height

ESTIMATE 5,000 - 8,000 GBP

PROVENANCE

Formerly in the possession of a princely Ottoman family

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 214

AN ENAMELLED AND DIAMOND-SET GOLD ZARF FOR THE OTTOMAN MARKET, SWITZERLAND, 19TH CENTURY

of short conical form with an undulating rim, an enamelled band around the rim in light blue and white with gold scrolls, the stem and foot *ensuite* with openwork grape and leaf motif, the sides elegantly pierced in the form of scrolling vines set with diamonds, interspersed with oval panels in green decorated with polychrome designs

5cm. height

ESTIMATE 5,000 - 8,000 GBP

PROVENANCE

Formerly in the possession of a princely Ottoman family.

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 215

AN ENAMELLED GOLD POCKET WATCH FOR THE OTTOMAN MARKET, SWITZERLAND, 19TH CENTURY

with white enamel dial, Turkish numerals, gilt hour and minute hands, the gilt metal case decorated with turquoise, pink, yellow, purple, brown and white enamels with a central crest of banners and instruments encircled by a garland of roses and primulas on a turquoise scaled ground

5cm. max. diam.

ESTIMATE 8,000 - 10,000 GBP

PROVENANCE
ex-Kelekian Family Collection

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 216

AN OTTOMAN CORAL-SET SILVER INCENSE-BURNER, TURKEY, DATED A.H. 1163/ A.D. 1751

the incense burner comprising a lower section attached to the base and supported by two elegantly worked floral sprays, above which a hinged dome with openwork upper section opening to reveal a removable incense bowl, decorated throughout with *repoussé* foliate cartouches and scrolls, the dome surmounted by a coral bead atop a finely pierced floral roundel, inscription with date on the underside

23cm. height

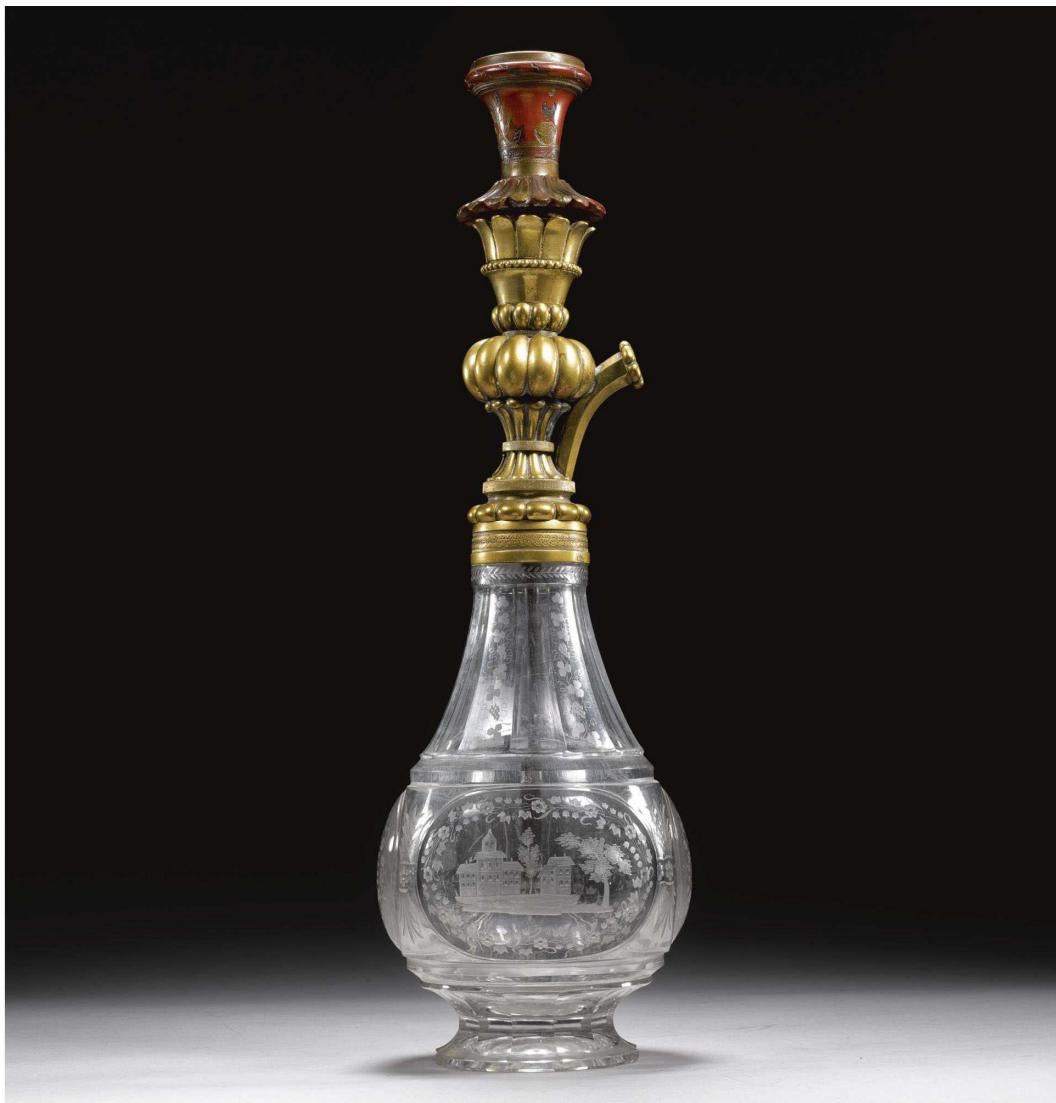
ESTIMATE 10,000 - 12,000 GBP

PROVENANCE

Formerly in the possession of a princely Ottoman family

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 217

AN EUROPEAN CUT-GLASS WATER-PIPE HOOKAH BASE (NARGILEH) WITH OTTOMAN TOPHANE TOP, 19TH CENTURY

with drop-shaped glass body cut with a faceted neck and foot, decorated with alternating vine scrolls and undecorated glass, the body comprising of three bulbous ovals with assorted decorations, of houses in the countryside, stringed musical instruments and an intricate foliage design, all encircled by a floral pattern, surmounted by a molded brass neck with a terracotta Tophane top, intricately decorated above a band of inscription

49cm.

ESTIMATE 5,000 - 8,000 GBP

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 218

AN OTTOMAN SILVER EWER AND BASIN WITH THE TUGHRA POSSIBLY OF ABDULMECID (A.H. 1255-1277/A.D. 1839-1861), TURKEY OR EGYPT

the fluted ewer of pyriform shape with swan-neck spout and narrow trumpet mouth, the serpentine handle chased with leaves and joined to a domed cover by a hinged foliate thumbpiece, basin with wide flaring fluted sides, the detachable filter with pierced design of linked palmettes

basin 38cm. diam; 47cm. max. height

ESTIMATE 6,000 - 8,000 GBP

CATALOGUE NOTE

inscriptions

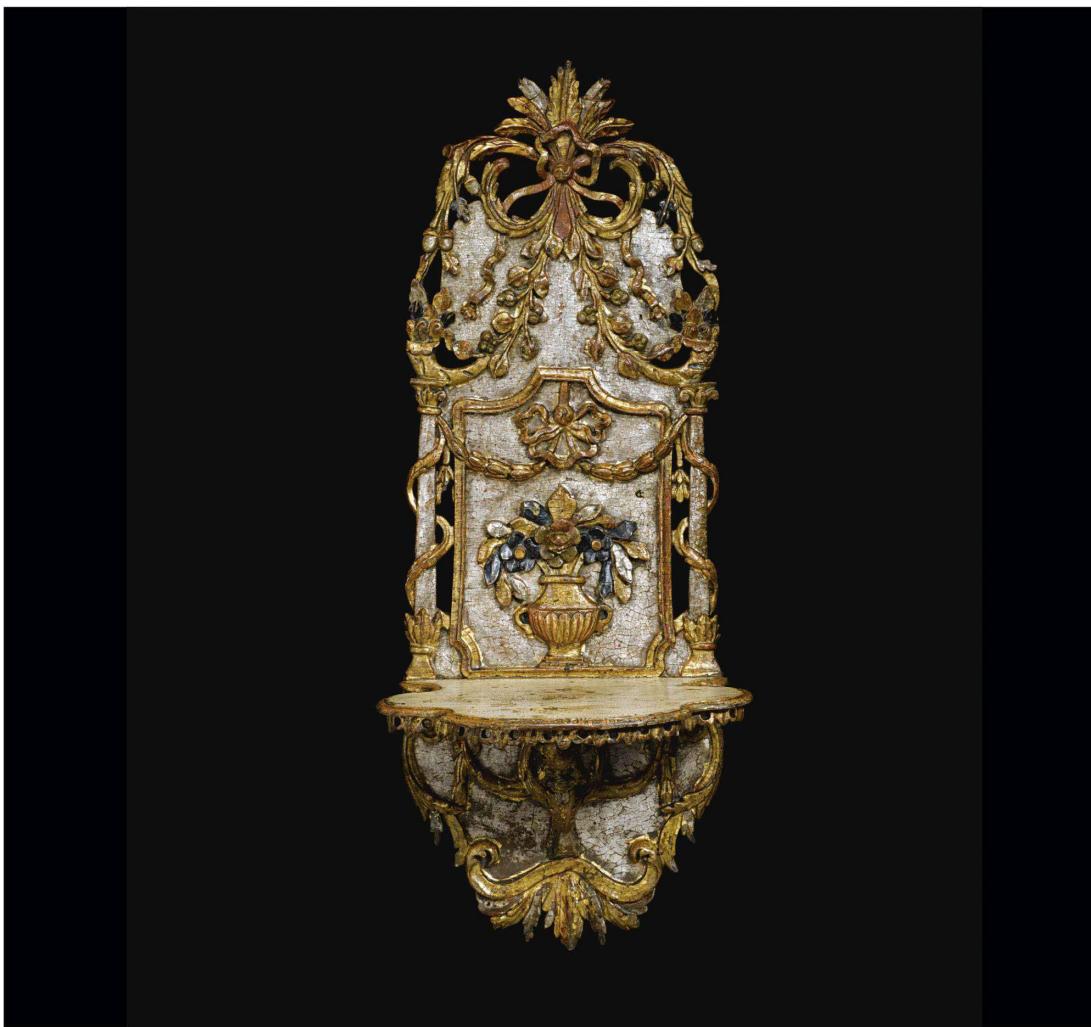
With a *tughra*, possibly of 'Abdulmecid (A.H. 1255-1277/A.D. 1839-1861)

Traces of the maker's mark: ' 'Abd ...'

A similar silver ewer and basin sold in these rooms, 8 October 2008, lot 299.

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 219

W

**A FINE OTTOMAN POLYCHROME, GILDED AND WHITE GOLD-DECORATED TURBAN STAND (KAVULUK), TURKEY,
18TH CENTURY**

elongated oval back panel and bracketed shelf, decorated with a white gold ground, with deeply carved flowers and scrolling vines, central vase of flowers flanked by columns and painted in polychrome and gilt

97 by 35.5cm.

ESTIMATE 10,000 - 15,000 GBP

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 220

W

AN OTTOMAN MOTHER-OF-PEARL AND WOOD-INLAID TABLE, TURKEY, 19TH CENTURY

of elongated octagonal form, standing on four legs connected by a stretcher, decorated throughout with interlocking designs of stars and mother-of-pearl and wood-inlaid polygons comprising scrolling foliate arabesques with mother-of-pearl tear drop leaves, the side panels elegantly carved with cusped arches and drop-form elements

106.8cm. width 74.5cm. height 65cm. depth

ESTIMATE 8,000 - 12,000 GBP

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 221

W

AN OTTOMAN TORTOISESHELL AND MOTHER-OF-PEARL INLAID COFFEE TABLE WITH TUGHRA, TURKEY, CIRCA 1800

of decagonal form, standing on ten legs separated by tall cusped arches and surmounted by panels of interlocking triangular motifs in mother-of-pearl and tortoiseshell, the top comprising inlaid mother-of-pearl and tortoiseshell interlocking triangles, emanating from a central decagon with *tughra*

59.7cm. max. diam.; 59.2cm. height.

ESTIMATE 6,000 - 8,000 GBP

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 222

AN OTTOMAN JADE AND GEM SET SILVER GILT NECKLACE, TURKEY, 15TH-16TH CENTURY

The collar is made up of nine hinged square plaques each decorated with a central quatrefoil flanked by acanthus leaves en repoussé and set with collar mounted stones of turquoise, carnelian and ruby, the two foliate clasps with similar repoussé and gem-set decoration, four pendant chains composed of diamond-shaped elements decorated with repoussé and coloured stones, a central medallion chain of woven faceted metal beads mounted with an eight-pointed star, supporting a repoussé pendant with palmette terminals and granulation, mounted with a rectangular jade plaque set with floral collared stones

36.5cm. necklace length 18cm. central element max. length

ESTIMATE 4,000 - 6,000 GBP

CATALOGUE NOTE

Although not much is known of the jewellery worn by women during this period, it is thought this collar may have been inspired by the textile headbands, see Atil 1987, p.202, pl. 131. The form of linking used on this necklace was also used during this period on bookbindings, *ibid.* p. 62, pl. 20 for examples of this. A similar necklace sold through these rooms 25 April 1990.

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 223

AN OTTOMAN ROSE-CUT DIAMOND AND SILVER PENDANT, TURKEY, EARLY 19TH CENTURY

in the form of a swagged basket brimming with flowers suspended from a tied ribbon, terminating below in a drop pendant, the silver frame set with rose-cut diamonds, the back lightly incised

ESTIMATE 3,000 - 5,000 GBP

PROVENANCE
ex-Kelekian Family Collection

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 224

AN OTTOMAN ROSE-CUT DIAMOND BROOCH, TURKEY, 19TH CENTURY

composed of floral and foliate sections looped together, the upper section with a rosette and pomegranate with swags, leaves and branches terminating in two tear-drop pendants, the silver ground set with rose-cut stones of different sizes, the back lightly engraved with leaves, pin clasp

11.6cm. max.

ESTIMATE 10,000 - 15,000 GBP

PROVENANCE
ex-Kelekian Family Collection

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 225

A UNIQUE OTTOMAN ROSE-CUT DIAMOND AND ENAMELLED GOLD SULTANA'S BELT BUCKLE, TURKEY, LATE 18TH CENTURY

each element of tear-drop form, comprising nine rows of rose-cut diamonds set on gold and separated by strips of blue enamel, each with a larger diamond at the tip, hook and catch elements *ensuite*

14.7cm. max. length

ESTIMATE 30,000 - 40,000 GBP

PROVENANCE

Formerly in the Kelekian Family Collection

CATALOGUE NOTE

Rulers and warriors wore belts in the Ottoman Empire as symbols of rank and power. The coronation ceremony involved the ritual presentation of a belt and shield, which has symbolic significance throughout the Muslim world. During wedding ceremonies, the father of the bride girdled his daughter with a special belt as a symbol of nobility and honour. This ritual marked the end of parental authority. Jewellers seized this symbolic significance of this tradition and devoted extraordinary attention to the production of belts. Examples made of costly materials, with a buckle in front, were an indispensable accessory from the latter half of the seventeenth century, particularly for women. The arrival of the eighteenth century saw an array of new kinds of belt comprising novel decorations (such as floral, fruit and architectural motifs) and materials (enamel, silk embroidery, pearl and coral, see *Istanbul - The City and the Sultan*, Exhibition Catalogue, 2006, p.116).

The piece in hand is extraordinary in terms of its quality of design and workmanship. The simplicity of the design emphasises the very form, which actually refers to a stylised version of the *rumi*, a popular motif of Ottoman classical decorative repertoire. This motif has always been in the service of symmetry and so in this case the form of these *rumi*-like belt buckles is particularly meaningful. Displaying the innovative taste of the late eighteenth-century Ottoman elite, the present buckle combines simplicity and elegance in reference to the classical. Whilst there are many Ottoman belt buckles decorated with jewels and precious stones in outstanding collections around the world, as far as we know there is no piece similar, even in the Topkapi Palace Treasury, to the present in terms of originality of design.

Arts of the Islamic World

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LOT 226

†

AN IZNIK POLYCHROME POTTERY DISH, TURKEY, CIRCA 1575

of deep rounded form with bracketed rim, decorated in underglaze blue, viridian green, relief red, outlined in pale greyish-black, with tulips and roses emanating from a leafy tuft, the rim with breaking wave pattern, the reverse with alternating floral motifs

30.5cm. diam.

ESTIMATE 18,000 - 25,000 GBP

CATALOGUE NOTE

This dish displays the characteristics of the first period of Iznik vessels produced with underglaze red. In several ways, it represents a transitional phase in which the decorators of Iznik drew on established practices whilst learning how to use the red to greatest effect (Atasoy and Raby 1989, p.230). The flowers, notably the long-stemmed tulips, sway in a style that is continued from the so-called 'Damascus' dishes, a style that was in keeping with that favoured in illumination by the then court artist Kara Memi. The grassy tuft from which an array of Ottoman flowers emerge was also his invention (*ibid.*, p.222). The grey-green of this piece was phased out after this decade to be replaced by a richer emerald green which was able to establish a more equitable colour balance with the red.

Similar bowls depicting a spray of tulips and roses, the rim with a breaking wave pattern, appear in the same volume, p.222, especially nos.481 and 484. The first was sold at Sotheby's, 9 Oct. 1979, Lot 85, and the other is in the Metropolitan Museum of Art. Comparable pieces are in the Musée National de la Renaissance, published in Hitzel and Jacotin 2005, p.140, no.152, and the Gulbenkian Museum, shown in Ribeiro 1996, no.52.

Arts of the Islamic World

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LOT 227

†

A LARGE IZNIK POLYCHROME DISH, TURKEY, CIRCA 1580

of deep rounded form, decorated in underglaze cobalt blue, pale turquoise, and relief red and outlined in black, with a central foliate motif issuing sprays of rosettes, a large carnation and a tulip, the rim with breaking wave pattern, the reverse with alternating circular and floral motifs

30.5cm. diam.

ESTIMATE 18,000 - 25,000 GBP

CATALOGUE NOTE

Dishes comparable in shape and size, depicting full red roses with sinuous stems, speckled tulips and almondine leaves with serrated edges, and rimmed with the breaking wave pattern, are published in Atasoy and Raby, *Iznik: the Pottery of Ottoman Turkey*, 1989, p.232, nos.415 and 418; both sold through Sotheby's: 20 Apr. 1983, lot 158 and 27 Apr. 1981, lot 238, respectively. Other related pieces are in the Musée National de la Renaissance, published in Hitzel and Jacotin, *Iznik*, Paris, 2005, nos.142 and 152.

Arts of the Islamic World

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LOT 228

†

A RARE IZNIK POLYCHROME FRAGMENTARY DISH, TURKEY, CIRCA 1580

of shallow rounded form, decorated in underglaze cobalt blue, pale turquoise, and relief red, outlined in black, with a lion, birds and spotted monkeys, bearing red balls, surrounded by wild plants, the the cavetto with alternating spears and scallops, set in a square frame painted black and gold

dish: 20cm. diam.; frame: 36 by 36cm.

ESTIMATE 8,000 - 10,000 GBP

Arts of the Islamic World

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LOT 229

A RARE IZNIK POTTERY DISH WITH LION DESIGN, TURKEY, SECOND HALF 16TH CENTURY

of deep rounded form, decorated in underglaze cobalt blue, viridian green and relief red, outlined in black, with a lion surrounded by tulips and hyacinth flowers, the rim with circular and spiral motifs, the reverse with alternating floral motif

36.5cm. diam.

ESTIMATE 20,000 - 30,000 GBP

PROVENANCE

ex-Collection Pierre Lévy

Hôtel Drouot, Paris, 10 December 1954, lot 121

CATALOGUE NOTE

A large, deep bowl depicting an advancing lion and rimmed with a breaking wave pattern, is in the Gulbenkian Museum (inv. no.853) published in Ribeiro 1996, pp.248-9, no.88. A dish showing lions with round eyes and lobed snouts in the style of the Sotheby's piece is in the Musée National de la Renaissance, published in Hitzel and Jacotin 2005, p.282, no.417. Two tankards with similar lions appear in Atasoy and Raby 1989, p.257, nos.543 and 545, in the Museum für Kunst und Gewerbe and the Metropolitan Museum of Art, respectively.

Arts of the Islamic World

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LOT 230

†

AN IZNIK POLYCHROME POTTERY DISH, TURKEY, CIRCA 1580

of shallow rounded form, decorated in underglaze cobalt blue, pale turquoise, dark relief red, outlined in black and olive green, with a symmetrical design of hyacinths and rosettes issuing from curving stems, emanating from a leafy tuft in a vase, the narrow rim with breaking wave pattern, the reverse with alternating bouquets and rosettes

27.7cm. diam.

ESTIMATE 15,000 - 20,000 GBP

CATALOGUE NOTE

One of a rare group of elegant, rimless dishes. Two with sprays of ornate flowers and leaves are published in Atasoy and Raby, *Iznik: the Pottery of Ottoman Turkey*, as nos.351 and 352, in the Louvre and an American private collection, respectively. A shallow rimless dish with flowers painted in shades of blue and sage was sold at Sotheby's in 2008 (Sale L08220, Lot 310). Two examples with designs of tulips and roses are in the Gulbenkian Museum, published in Maria Queiroz Ribeiro, *Louças Iznik: Iznik Pottery*, 1996, pp.168-9, no.44 and pp.170-1, no.45.

Arts of the Islamic World

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LOT 231

AN IZNIK POLYCHROME CINTAMANI DISH, TURKEY, CIRCA 1580

of deep rounded form, decorated in underglaze blue, pale viridian green, relief red, outlined in brownish-black on an off-white ground, with rosettes stemming from a large palmette on a ground of *cintamani* pattern, with traces of gold leaf, the rim decorated with alternating pairs of tulips and flowers, the reverse with a repeating decorative motif

30cm. diam.

ESTIMATE 15,000 - 20,000 GBP

PROVENANCE
Ex-Collection W. A. Beare

CATALOGUE NOTE

On a number of Iznik dishes, a fabulous blossom surrounded by flowering stems appears on a field of minute *cintamani* rendered as cloud scrolls. Some are published in Atasoy and Raby 1989, p.238-9, including pieces in the British Museum and the V & A. The *cintamani* is also adapted as an allover floral pattern on two dishes in the Calouste Gulbenkian Museum, published in Ribeiro 1996, p.96, no.3 and p.122, no.16.

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LOT 232

†

A LARGE IZNIK POLYCHROME POTTERY JUG, TURKEY, CIRCA 1575

with pyriform body and flaring neck, on slightly everted foot, an S-shaped handle attached at the rim and shoulder, decorated under the glaze in cobalt blue, bole red and apple green outlined in black with pomegranate cartouches enclosing small floral bouquets framed in prunus wreaths repeated in miniature on the neck, minor chain bands at the mouth, shoulder and above the foot, the handle with blue stripes

24cm. height

ESTIMATE 8,000 - 10,000 GBP

CATALOGUE NOTE

This beautiful piece is a fine example of the larger and rarer version of the Iznik jug which has a pear-shaped body and flaring trumpet-shaped mouth. A comparable jug sold at Sotheby's Monaco, 7 December 1991, lot 21, as part of the Lagonico Collection.

Arts of the Islamic World

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LOT 233

†

AN IZNIK POLYCHROME POTTERY JUG, TURKEY, CIRCA 1575

the body of bulbous form on an everted foot, with high cylindrical slightly flaring neck, an S-shaped handle attached at the rim and shoulder, decorated under the glaze in cobalt blue, bole red and apple green outlined in black with a glide repeat design of sprays of flowers and a split-palmette arabesque between minor bands, the design repeated in miniature on the neck, the handle with blue stripes

20cm. height

ESTIMATE 6,000 - 8,000 GBP

PROVENANCE

Joseph Soustiel, Paris

Collection J.O.Matossian (label on base)

Arts of the Islamic World

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LOT 234

†

AN IZNIK POLYCHROME POTTERY JUG, TURKEY, CIRCA 1575

the body of globular form on an everted foot, with high cylindrical slightly flaring neck, an S-shaped handle attached at the rim and shoulder, decorated under the glaze in cobalt blue, bole red and apple green outlined in black with sprays of roses and rosettes interspersed with cloud scrolls, the design repeated in miniature on the neck, minor bands of scrolls and darts, the handle with blue stripes

20cm. height

ESTIMATE 4,000 - 6,000 GBP

Arts of the Islamic World

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LOT 235

†

AN IZNIK POLYCHROME POTTERY DISH, TURKEY, CIRCA 1585

of rounded form with flattened sloping rim, painted in underglaze cobalt blue, bole red, copper green outlined in black with a central stylised eight-petalled flowerhead set within a blue ground roundel, the cavetto with stiff lotus petal panels on a green ground, the rim with a breaking wave border, the back with cloud scrolls and leaves, footring drilled for suspension, old French exhibition label on the underside

31.3cm. diam.

ESTIMATE 3,000 - 5,000 GBP

PROVENANCE

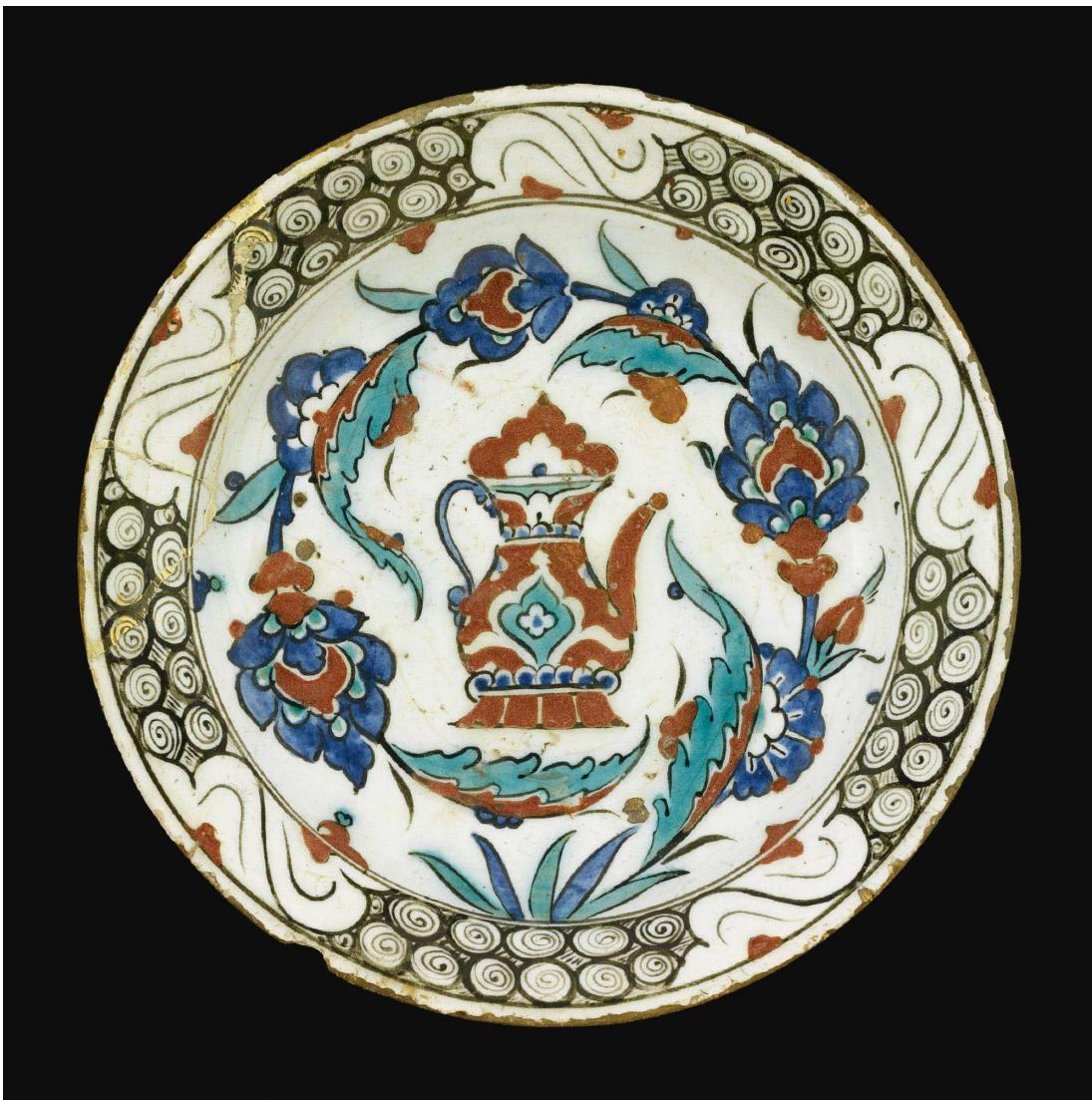
Joseph Soustiel, Paris

CATALOGUE NOTE

A related piece was sold at Sotheby's, 15 October 1986, lot 203, and is illustrated in Atasoy & Raby 1989, fig. 764.

Arts of the Islamic World

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LOT 236

AN IZNIK POLYCHROME POTTERY DISH, TURKEY, CIRCA 1600

of deep rounded form, decorated in underglaze blue, pale turquoise, black and dark relief red, outlined in black on an off-white ground, a footed ewer at the centre with a palmette on a red ground, encircled by a garland of saz and composite palmettes, the rim with breaking wave pattern, the reverse with alternating rosette and wave motif

26cm. diam.

ESTIMATE 3,000 - 4,000 GBP

CATALOGUE NOTE

An earlier example with similar ewer motif can be found on a dish dated circa 1575, now in the Musée Nationale de Céramique, Sèvres (inv.no. 22695; see Hitzel & Jacotin 2005, p.314).

Arts of the Islamic World

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LOT 237

†

A DAMASCUS POTTERY DISH, SYRIA, SECOND HALF 16TH CENTURY

of rounded form with sloping bracket-edged rim, decorated in underglaze apple-green, manganese purple and cobalt blue outlined in black with a central medallion with a quatrefoil design filled with floral scrolls in green and purple reserved on a cobalt blue ground with palmette arabesques, the cavetto left plain, the border with breaking wave design, the back with a broad floral scroll and black borders

31cm. diam.

ESTIMATE 5,000 - 7,000 GBP

CATALOGUE NOTE

This Syrian dish is a fine example of Damascus ware of the second half of the sixteenth century. The arrival of Turkish potters from Iznik, dispatched by Suleyman the Magnificent to work on tiles for the Dome of the Rock in Jerusalem in the 1550s, brought technical as well as artistic improvements to Syrian pottery production. The design here is based on an Iznik model, the glaze is brilliant and glossy, and the white ground technically superior, reflecting the innovations of the new workshop.

Arts of the Islamic World

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LOT 238

†

A DAMASCUS POTTERY BOTTLE WITH METAL MOUNT, SYRIA, SECOND HALF OF 16TH CENTURY

of compressed globular form with slender waisted neck with torus moulding and flaring mouth with engraved brass mount, on a short everted foot, painted under the glaze in cobalt blue, apple green and outlined in black with a glide repeat pattern of flowerheads in circular cartouches alternating with paired leaves, the design repeated in reserve on the neck, between minor bands painted in black

22.5cm. height

ESTIMATE 3,000 - 5,000 GBP

Arts of the Islamic World

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LOT 239

A KÜTAHYA POLYCHROME POTTERY LEMON-SQUEEZER, TURKEY, 18TH CENTURY

a small bowl with everted rim and a central rounded boss, standing on a foot ring, painted in underglaze cobalt and light blue, relief red and yellow with black outlines on a pale blue ground, the exterior decorated with alternating tulips and red-dotted floral sprays, the interior rim with alternating palmettes and flowering branches, the cavetto decorated with intricate foliage, red-dotted wave pattern encircling the boss painted with a floral motif and a heart on the tip

15.4cm. diam.

ESTIMATE 5,000 - 7,000 GBP

Arts of the Islamic World

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LOT 240

A KÜTAHYA POTTERY EWER, TURKEY, 18TH CENTURY

of pear-shaped form on a short splayed foot with curved handle and faceted spout with three filter holes, moulded and painted in underglaze turquoise and black, the body with five roundels moulded with cross-hatching and centre point against a foliate diaper-pattern ground

23.3cm. height

ESTIMATE 6,000 - 8,000 GBP

Arts of the Islamic World

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LOT 241

A LARGE IZNIK TILE IN QUATRE FLEURS STYLE, TURKEY, CIRCA 1575

of rectangular form decorated with underglaze cobalt blue, turquoise green and bole red, outlined in black with a symmetrical design of interlacing prunus blossom ribbons secured by cloudband clips and enclosing large composite lotus palmettes intercepted by meandering stems of carnation, tulip and hyacinth

36 by 33cm.

ESTIMATE 8,000 - 12,000 GBP

Arts of the Islamic World

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LOT 242

A KÜTAHYA POTTERY EWER, TURKEY, 18TH CENTURY

of baluster form resting on a splayed foot, with S-shaped handle and faceted spout, moulded and painted in underglaze cobalt blue and yellow with an arcade of cypress tree cartouches alternating with flowering stems below registers of foliate scrolls

29cm. height

ESTIMATE 18,000 - 25,000 GBP

CATALOGUE NOTE

Comparable ewers are in the Suna and İnan Kırış Collection (Akalin and Bilgi 1997, nos. 40, 42 and 43). and the Hetjens Museum, Düsseldorf 1973, p. 298, no. 461.

Arts of the Islamic World

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LOT 243

A GILDED AND ENAMELLED GLASS MOSQUE LAMP, MADE FOR ABBAS HILMI PASHA (1874-1944), DATED A.H. 1328/ A.D. 1910

of characteristic form with angled rounded body and wide flaring mouth on a short foot, the body with six applied lug handles, two wide inscriptive bands around the neck and base in blue enamel with gilded embellishment, the lower inscription interspersed with three roundels giving the name of 'Abbas Helmi in red enamel, the body with floral cartouches between the handles in blue enamel above a cloud band of gilded dots

33.8cm. height 26cm. diam.

ESTIMATE 40,000 - 60,000 GBP

CATALOGUE NOTE

inscriptions

Qur'an, *surah al-Nur* (XXIV)

Izza al-Moulana al-Khadic Abbas Hilmi al-Thani, Allah Damma Ayyamuho

'Glory to our Lord, the Khediv 'Abbas Hilmi the Second, may God make his time everlasting'

'Abbas Hilmi II (1874-1944), the great great grandson of Muhammad 'Ali Pasha ('The Father of Egypt'), was the last Khedive of Egypt and Sudan.

Having been raised to the Khedivate at a very young age, 'Abbas was eager to exercise his new power. Affected by the British Army's occupation of Egypt in 1882, he found it difficult to work together with the Consul General in Cairo, Sir Evelyn Baring (later to become Lord Cromer) and the two continued to cause problems within their work. Over time however, Khedive 'Abbas accepted the British Counsels, even revisiting England, during which he acknowledged the effort of the British in Egypt and accepted to follow their advice on Egyptian and Sudanese affairs.

When the Ottoman Empire became involved in World War I, the United Kingdom declared Egypt an independent sultanate under British protectorate on 18 December, 1914. The following day Khedive 'Abbas was removed from his rank though he continued to support the Ottomans in the war and even assisted in leading an attack on the Suez Canal. After obstructions from his uncles, 'Abbas was under restrictive orders and contributions were completely refused from him until he was barred from entering Egyptian territories and prevented from suing in Egyptian courts. He and his family eventually conceded and retired to Geneva in 1931.

The present mosque lamp, which bears 'Abbas Helmi's name, belongs to a group of such pieces most probably commissioned for a particular patron or institution. A similar piece of slightly differing colours is known in a private collection, whilst an almost identical, though quite damaged, lamp was sold at Christie's 31 March 2009, as lot 165.

It is possible that this mosque lamp was one that was made for the Mosque of Al-Rifa'i. The construction of the mosque began in 1869 but came to a halt in 1880 at the abdication of Khedive Isma'il. Khedive 'Abbas reinstated production on the mosque in 1905 and gave the task to Max Herz Bey, the Hungarian architect in charge of the Committee for the Conservation of Arab Monuments in Cairo, who was already famed for restoring many Islamic monuments in Cairo. The mosque was then completed in 1912, two years after the dating of this lamp.

Arts of the Islamic World

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LOT 244

W

AN IVORY, BONE AND MOTHER-OF-PEARL INLAID COFFEE TABLE, EGYPT OR SYRIA, CIRCA 19TH CENTURY

of octagonal form, its eight legs separated at the base by cusped arches with ivory borders, each side decorated with a *mashribiyya* panel surrounded by interlocking geometric designs, the surface top comprising a weave of interlacing and interlocking mother-of-pearl, bone and wood polygons emanating from a central eight-pointed star, the outer border with a stellar mosaic motif

43.5cm. max. diam.; 72cm. height

ESTIMATE 3,000 - 5,000 GBP

Arts of the Islamic World

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LOT 245

W

AN OTTOMAN TORTOISESHELL, IVORY AND MOTHER-OF-PEARL INLAID SCRIBE'S CHEST ADAPTED FOR USE AS A TABLE, TURKEY, LATE 18TH CENTURY AND LATER

of rectangular form, standing on four legs decorated with ivory-inlaid floral scrolls, the lower shelf comprising mother-of-pearl, tortoiseshell and wood chequerboard panels with a central panel of floral sprays. the surface top, side panels and drawer with *ensuite* decoration, front drawer complete with scribal divisions and openwork brass lock and key

82.5cm. width; 77.5cm. height; 54cm. depth

ESTIMATE 8,000 - 10,000 GBP

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 246

W

A MOTHER-OF-PEARL AND IVORY-INLAID COFFEE TABLE, SYRIA, 19TH CENTURY

of octagonal form, the eight legs separated by cusped arches with ivory-inlaid arabesque spandrels, surmounted by square and rectangular panels of interlacing geometric patterns, the top decorated with a design comprising a weave of interlacing ivory on a mother-of-pearl ground, within a raised border of a similar design with ivory edging

57cm height. 41cm. diam.

ESTIMATE 3,000 - 5,000 GBP

CATALOGUE NOTE

A similar Syrian mother-of-pearl and ivory-inlaid table was sold in these rooms on April 1, 2009, lot 189.

Arts of the Islamic World

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LOT 247

W

A PAIR OF OTTOMAN MOTHER-OF-PEARL AND IVORY-INLAID COFFEE TABLES, TURKEY, 19TH CENTURY

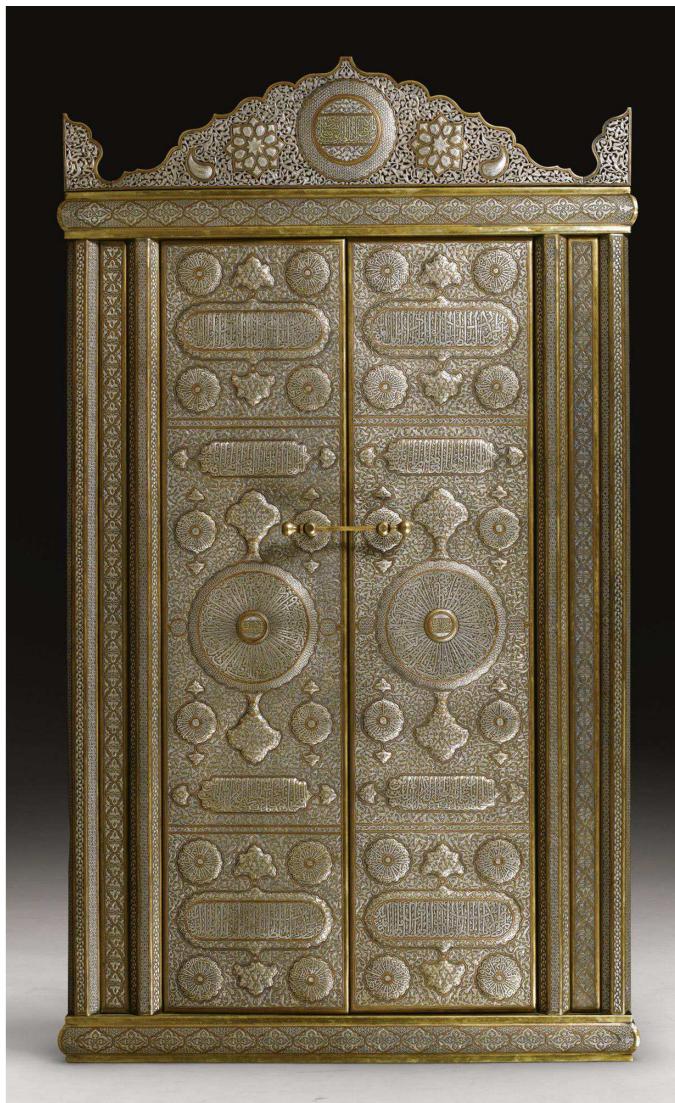
both of octagonal form, the eight legs separated by cusped arches with ivory-inlaid spandrels, surmounted by square and rectangular panels of interlacing geometric patterns, the top decorated with a design comprising weaving of interlacing mother-of-pearl on an ivory ground, within a raised border with ivory edging

40.8cm. max. diam.; 51.5cm. height.

ESTIMATE 6,000 - 8,000 GBP

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 248

W

A MAGNIFICENT MAMLUK-STYLE SILVER AND COPPER-INLAID STANDING CUPBOARD, EGYPT OR SYRIA, 20TH CENTURY

of rectangular form decorated allover with silver and brass metal sheet and inlay with bands and high-relief roundels of calligraphy interspersed with arabesques in the Mamluk style

214cm. height; 121cm. width; 60cm. depth

ESTIMATE 20,000 - 30,000 GBP

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 249

W

A THREE-PIECE SET OF OTTOMAN FURNITURE, SYRIA OR EGYPT, LATE 19TH CENTURY

the group comprising a pair of chairs and sofa decorated with panels of *mashribiyya* and mother-of-pearl inlaid with ebony, with original silk seat covers

Sofa; 93cm height., 137cm width., 52cm depth. Chairs; 93cm height., 63cm width., 52cm. depth.

ESTIMATE 8,000 - 12,000 GBP

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 250

W

AN OTTOMAN BRASS AND WIRE INLAID TABLE, TURKEY, 19TH CENTURY

of circular form with inlaid stylised leaf patterns emanating from a central flower, circular top rests on a column supported by wide base also inlaid with panels of floral motifs

51cm. max. diam. 71.5cm. height.

ESTIMATE 3,000 - 5,000 GBP

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 251

W

AN OTTOMAN POLYCHROME AND GILT TURBAN STAND (KAVULUK), TURKEY, 19TH CENTURY

with elongated oval back panel and bracketed shelf, carved in relief with flowering vines and fleshy leaves, painted in polychrome and gilt, flanked by columns

108.5 by 37cm.

ESTIMATE 5,000 - 8,000 GBP

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 252

AN OTTOMAN CAST BRASS CANDLESTICK, TURKEY OR EGYPT, 19TH CENTURY

the truncated conical base with splayed foot and everted drip-pan, the tall cylindrical neck with bulbous and faceted mouldings and tapering mouthpiece with everted lip, incised throughout with horizontal registers of lobed cartouches filled with flowerheads divided by keyfret borders, decorated with turquoise and other small coloured stones and silver overlay

36cm.

ESTIMATE 3,000 - 5,000 GBP

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 253

**AN ENAMELLED AND GILDED GLASS VASE SIGNED BY PHILIPPE-JOSEPH BROCARD (FL.1865-96), FRANCE,
DATED 1879**

of bulbous form with flattened sides, two loop handles at the shoulder, rising to a narrow trumpet-form mouth, on a spreading disc-form foot, decorated in polychrome enamels and gilt, the flattened sides with the entwined initials DBM(?) in white enamel in a gold roundel surrounded by arabesque scrolls repeated on the flanks, handles and shoulder

32cm. height

ESTIMATE 6,000 - 8,000 GBP

CATALOGUE NOTE

The patron, whose initials DBM(?) feature on the vase, remains unidentified. Little is known of Brocard's patrons, but a pair of vases of similar form to the present example and bearing the initials of the great English collector Alfred Morrison (1821-97) is in the collection of the Minneapolis Institute of Art (inv. no. 98.202.2.1).

Arts of the Islamic World

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LOT 254

AN ENAMELLED GLASS TANKARD, FRANCE, 19TH CENTURY

of pear-shaped form with an everted ring foot, a tall everted neck and a curved handle in polychrome enamel, outlined in reddish-brown, intricately decorated with a foliage motif of tulips, carnations and crysanthemums, interrupted by a depiction of foxes and peacocks, the rim and the ring foot with a band of coral pink braid pattern on a gold ground, the handle decorated with similar intricate foliage and animal figures, engraved on underside "Pfulb et Pottier

18.5 cm.

ESTIMATE 4,000 - 6,000 GBP

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 255

A THEODORE DECK IZNIK-STYLE POTTERY TANKARD, FRANCE, 19TH CENTURY

of compressed globular form with a cylindrical neck and curved handle, painted in underglaze cobalt blue, turquoise, manganese, bole red and outlined in black, the lower body decorated with three large cusped cartouches enclosing composite floral medallions, reserved against a turquoise ground with scrolling tendrils of prunus and carnation, the neck decorated with an arcade of carnation stems and floral rosettes, the base signed 'TH DECK'

19.3cm. height

ESTIMATE 4,000 - 6,000 GBP

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 256

AN OTTOMAN RED-GROUND SILK AND METAL-THREAD TEXTILE PANEL, TURKEY OR EGYPT, DATED 1911

of rectangular form, the silk red-ground embroidered with silver-gilt metal thread, with a calligraphic inscription framed in a lobed cartouche

38 by 46cm.

ESTIMATE 5,000 - 7,000 GBP

Arts of the Islamic World

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LOT 257

W

FOUR HEREKE VOIDED VELVET BOLSTER COVERS, MOUNTED AS A FOUR-FOLD SCREEN, TURKEY

the screen approximately 150cm. high, 232cm. wide; 4ft. 11in., 7ft. 7in, each velvet panel approximately 120 by 58cm; 3ft. 11in. by 1ft. 11in.

ESTIMATE 3,000 - 5,000 GBP

Arts of the Islamic World

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LOT 258

W

AN OTTOMAN SILK AND METAL THREAD EMBROIDERED VALANCE PANEL, EPIRUS, CIRCA 1800

woven with assorted silk threads on a cream ground, with metal threads filling the cores of the foliage, a repeating pattern of foliate spray motif with large lilies, stylized flowers and leaves stemming from blossoming branches with miniature tulips and flowerheads, each band framed by three woven narrow horizontal linen strips

218.2 by 119.2cm.

ESTIMATE 5,000 - 7,000 GBP

Arts of the Islamic World

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LOT 259

W

AN OTTOMAN SILK EMBROIDERED QUILT COVER

the polychrome laid and couched silk embroidery on a fine cotton ground

approximately 182 by 121cm., 5ft. 11in. by 3ft. 11in.

ESTIMATE 3,000 - 5,000 GBP

Arts of the Islamic World

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LOT 260

W

AN OTTOMAN SILK AND EMBROIDERED TEXTILE, TURKEY, CIRCA 1800

the beige silk ground within a border of grey silk, finely worked with a rooted, flowering tree of palmette leaves in green, blue and brown tones, framed by a repeating pattern of palmette branches, the reverse covered with rosy pink silk

216 by 150cm.

ESTIMATE 10,000 - 12,000 GBP

Arts of the Islamic World

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LOT 261

W

AN OTTOMAN SILK AND EMBROIDERED TEXTILE, TURKEY, CIRCA 1800

the yellow silk ground embroidered with coloured threads with a central mihrab enclosing saz leaves in a tree-form, decorated above with carnation and tulip sprays, framed by a repeating pattern of ribbon-tied carnation and tulip bouquets, end finishes in alternating pastel tones

178 by 110cm.

ESTIMATE 7,000 - 10,000 GBP

Arts of the Islamic World

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LOT 265

A STAR SHAPED TABRIZ SILK RUG, NORTHWEST PERSIA

probably intended as a table cover
approximately 146 by 146cm., 4ft. 9in. by 4ft. 9in.

ESTIMATE 3,000 - 5,000 GBP

Arts of the Islamic World

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LOT 266

A SAROUK FARAGHAN SILK RUG, WEST PERSIA

Inscribed in Persian in *nasta'liq* script, *Isma'il*, reading as:

farmayesh-e isma'il va aba "[On] the order of Isma'il and [his] father" or as *farmayesh-e isma'il vaba* "[On] the order of Isma'il Vaba"

approximately 203 by 129cm., 6ft. 8in. by 4ft. 3in.

ESTIMATE 3,000 - 5,000 GBP

Arts of the Islamic World

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LOT 267

W

A TABRIZ PRAYER RUG, NORTHWEST PERSIA

approximately 188 by 138cm., 6ft. 2in. by 4ft. 6in.

ESTIMATE 3,000 - 5,000 GBP

Arts of the Islamic World

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LOT 268

A HERIZ SILK RUG, NORTHWEST PERSIA

approximately 140 by 113cm., 4ft. 7in. by 3ft. 8in.

ESTIMATE 10,000 - 15,000 GBP

Arts of the Islamic World

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LOT 269

AN OUSHAK "TRANSYLVANIAN" RUG, WEST ANATOLIA

approximately 152 by 119cm., 5ft. by 3ft. 11in.

ESTIMATE 7,000 - 10,000 GBP

PROVENANCE

Collection of Rudolf Martin (1864-1925)
thence by family descent

CATALOGUE NOTE

For additional information on Rudolf Martin, please see footnote to Lot 276 in this sale.

Arts of the Islamic World

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LOT 270

W

A "TRANSYLVANIAN" COUPLED-COLUMN PRAYER RUG, WEST ANATOLIA

approximately 188 by 146cm., 6ft. 2in. by 4ft. 9in.

ESTIMATE 3,000 - 5,000 GBP

Arts of the Islamic World

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LOT 271

AN OUSHAK "SMALL MEDALLION" RUG, WEST ANATOLIA,

approximately 153 by 113cm., 5ft. by 3ft. 8in.

ESTIMATE 25,000 - 35,000 GBP

PROVENANCE

Collection of Rudolf Martin (1864-1925)
thence by family descent

CATALOGUE NOTE

For additional information on Rudolf Martin, please see footnote to Lot 276 in this sale.

Arts of the Islamic World

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LOT 272

A CHI CHI PRAYER RUG, EAST CAUCASUS

dated AH 1294 (c.1876 AD) in both spandrels
approximately 158 by 123cm., 5ft. 2in. by 4ft.

ESTIMATE 4,000 - 6,000 GBP

Arts of the Islamic World

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LOT 273

W

AN AGRA LONG RUG, NORTH INDIA

approximately 290 by 155cm., 9ft. 6in. by 5ft. 1in.

ESTIMATE 4,000 - 6,000 GBP

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 274

A NINGHSIA RUG, CHINA

approximately 192 by 101cm., 6ft. 3in. by 3ft. 3in.

ESTIMATE 3,000 - 4,000 GBP

Arts of the Islamic World

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LOT 275

W

A BORDJALOU KAZAK RUG, SOUTHWEST CAUCASUS

approximately 204 by 157cm., 6ft. 8in. by 5ft. 2in.

ESTIMATE 3,000 - 4,000 GBP

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 276

A SAFAVID SILK, WOOL AND METAL-THREAD PRAYER RUG, ISPHAHAN, CENTRAL PERSIA

with Persian verses in nast'aliq reading:

"As long as there is trace of this earth and sky,
Let the Ottoman house be the supreme lords

On the throne of justice and good fortune
May it be perpetually joyful and successful

Let the name of Sultan Murad
Be the beautifying ornament of sermons and coinage

PROVENANCE

Collection of Rudolf Martin (1864-1925)
thence by family descent

CATALOGUE NOTE

Rudolf Martin was a renowned Anthropology professor, who taught at the University of Zurich and the University of Munich, and wrote the handbook, *Lehrbuch der Anthropologie in Systematischer Darstellung, Mit besonderer Berücksichtigung der anthropologischen Methoden für Studierende, Ärzte und Forschungsreisende*, first published in 1914 and re-printed in 1928 and 1956.

The inscriptions on this rug suggest that it may have been a diplomatic gift from the Safavid Persian court to that of the Ottoman Turks. Perhaps it was even given on the occasion of the Peace Treaty signed between the two empires in 1590. Were this the case, 'Sultan Murad' referred to in the inscriptions would be the Ottoman Sultan Murad III (r. 1574-1595) and the rug would have been sent by the court of Shah Abbas I (r. 1587-1629.). The reference to Mirza Makhdum, would therefore probably refer to Mirza Makhdum Sharifi (1544/5-1587) who was a preacher in Qazvin. He fled to the Ottoman Empire from the hostility of a Qizilbash faction in c.1576 and was subsequently appointed the chief *qadi* of Mecca.

This unusual prayer rug appears to be an addition to the corpus of Safavid Persian niche rugs previously regarded as part of the 'Salting' or 'Topkapi' group of rugs. Named for a carpet bequeathed to the Victoria and Albert Museum by George Salting upon his death in 1909, the attribution and dating of this group of rugs fell into question in the mid-20th century with some scholars suggesting they were copies of Safavid work manufactured in late 19th century Turkey. Revered by early scholars such as A. U. Pope, F.R. Martin, F. Sarre, E. Künnel, W. von Bode and G. Migeon they were considered superb examples of Safavid weaving. When these rugs appeared on the market they were purchased by renowned collectors such as Charles Yerkes, Dikran Kelekian, Albert Goupil, Stefano Bardini and E. Paravicini; with several of them now in institutions such as the Metropolitan Museum of Art, New York, the Carpet Museum in Tehran, and the Walters Art Gallery, Baltimore. In 1999 Michael Franses studied and documented the 89 then known niche rugs of Persian design that were considered part of the 'Salting' or 'Topkapi' group, see Eiland, M.L., Jr. and Robert Pinner, eds., *Oriental Carpet and Textile Studies*, vol. V, part 2: *The Salting Carpets*, ICOC, 1999, pp. 42-67. These rugs all feature a Persian design and, as in the example here, the majority (70) includes calligraphic inscriptions, with 41 examples having metal thread brocading, *ibid*, p. 53. Thirty-five of these prayer rugs remain in the collection of the Topkapi Palace Museum in Istanbul, with at least 20 now in Western museums and collections believed to have once also been in the Topkapi collection, *ibid*, p. 42. These rugs were most probably sold by the Topkapi palace during the throws of the Russo-Turkish war of 1877-78, see Mills, John, *ibid*, p. 10. The authors further present evidence that the 'Salting' or 'Topkapi' rugs are the product of Safavid Persia with the confirming support of C-14 dating results. Scholarship has since come around to accepting that these rugs were produced during the Safavid period with more recent discussions of the group being Jon Thompson, *Milestones in the History of Carpets*, Milan, 2006, pp. 220-223; "Auction Price Guide," Hali, issue 144, p. 115 and Sheila R. Canby, *Shah 'Abbas: the Remaking of Iran*, London, 2009, pp. 80-81.

The present rug shares its unusual asymmetric design with one of these rugs, that known as the "Dancing Dervishes Persian Niche Rug" now in the Mevlana Museum, Konya, see Eiland and Pinner, *op.cit.*, no. 55, p. 101. Like the rug offered here, the "Dancing Dervishes rug" is believed to be woven with silk and metal threads, however, this information came from F.R. Martin's *The History of Oriental Carpets before 1800*, Vienna, 1908 and the rug was not examined by the authors in 1999. Martin ascribed the Dancing Dervishes rug to Yezd, circa 1590, see Martin, *ibid*, fig. 147. Both of these rugs feature poetic inscriptions in their borders, with the Dancing Dervishes rug also bearing a Ka'aba symbol within the arch. According to the Mevlana Museum directory of 1930, this rug "was presented to the Tomb of Mevlana by an Ottoman sultan on his return from a journey to Iran," Eiland and Pinner, *op.cit.*, p. 101. In addition to sharing an asymmetric design of very elegant swirling vines, the present and Dancing Dervishes rugs also employ an unusually shallow arch that is confined to the top quarter of the field. Many of the Safavid niche rugs have a more prominent arch, which occupies almost half of the design.

Here, the metallic ground offers a superb neutral foil to the vividly colored and exquisitely drawn palmettes, vines and curling leaves of the design. This is a characteristic of the Safavid 'Polonaise' silk and metal thread rugs, although here the varied and fresh coloring is much more like that found on the silk foundation, wool pile carpets woven at Isphahan in the 16th and 17th centuries, for one example: the Rothschild/Cittone carpet, lot 221, Sotheby's New York, September 20, 2001.

The border of this rug where calligraphic cartouches encircle the entire rug is found more often in larger Safavid carpets such as those illustrated as plates 1156 through 1162 in A.U. Pope, *A Survey of Persian Art*, Oxford, 1936-9, than in the prayer rugs, with only two similar examples, the d'Allemagne niche rug and one of the Topkapi Saray niche rugs, no. 33, see Eiland and Pinner, *op.cit.*, nos. 76 and 77, pp. 108-109.

Safavid prayer rugs such as this rarely appear on the market, with the most recent example being the 'Perez "Topkapi" wool and metal thread prayer rug,' sold Christie's London, 13 October 2005, lot 50 subsequently published in Thompson, *op.cit.*, pl. 22 and most recently included in the British Museum exhibition, "Shah 'Abbas; the Remaking of Iran," 19 February to 14 June 2009, and accompanying catalogue, see Sheila R. Canby, *op.cit.*, pl. 45, pp. 80-81.

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 277

‡ W

A KHORASSAN CARPET, NORTHEAST PERSIA

approximately 485 by 400cm., 15ft. 11in. by 13ft. 1in.

ESTIMATE 5,000 - 7,000 GBP

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 278

W

AN AGRA CARPET, NORTH INDIA

approximately 428 by 422cm., 14ft. by 13ft. 10in.

ESTIMATE 5,000 - 8,000 GBP

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 279

‡ W

A ZIEGLER MAHAL CARPET, WEST PERSIA

approximately 588 by 419cm., 19ft. 3in. by 13ft. 9in.

ESTIMATE 30,000 - 40,000 GBP

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 280

‡ W

AN AMRITSAR CARPET, INDIA

approximately 494 by 356cm., 16ft. 2in. by 11ft. 8in.

ESTIMATE 12,000 - 18,000 GBP

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 281

W

AN OUSHAK CARPET, WEST ANATOLIA

approximately 397 by 482cm., 13ft. by 15ft. 9in.

ESTIMATE 18,000 - 22,000 GBP

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 282

W

A ZIEGLER MAHAL CARPET, WEST PERSIA

approximately 320 by 431cm., 10ft. 6in. by 14ft. 1in.

ESTIMATE 16,000 - 18,000 GBP

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 283

‡ W

A KASHAN 'MOHTASHEM' CARPET, CENTRAL PERSIA

approximately 484 by 353cm., 15ft. 10in. by 11ft. 7in.

ESTIMATE 30,000 - 40,000 GBP

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 284

W

A HERIZ CARPET, NORTHWEST PERSIA

dated AH 1304 (c.1886 AD) in central medallion
approximately 391 by 274cm., 12ft. 10in. by 9ft.

ESTIMATE 5,000 - 7,000 GBP

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 285

W

AN OUSHAK CARPET, WEST ANATOLIA

approximately 406 by 540cm., 13ft. 4in. by 17ft. 8in.

ESTIMATE 8,000 - 12,000 GBP

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 286

‡ W

A ZIEGLER MAHAL CARPET, WEST PERSIA

approximately 700 by 427cm., 22ft. 10in. by 14ft.

ESTIMATE 25,000 - 30,000 GBP

Arts of the Islamic World

London, Wed, 7 Oct 09, 10:30AM (Lots 1-195) & Wed, 7 Oct 09, 2:30PM (Lots 196-287), L09723



LOT 287

‡ W

A ZIEGLER MAHAL CARPET, WEST PERSIA

approximately 480 by 417cm., 15ft. 9in. by 13ft. 8in.

ESTIMATE 20,000 - 25,000 GBP